

Saturday 27 May 2017

# Amateur Photographer

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TESTED

**New telephoto star**  
Why Canon's 70-300mm f/4-5.6 IS II goes perfectly with its mid-range SLRs

## 28 top money savers

- Second-hand best buys
- Bargain accessories
- Pro gear tips under £30

### Rolling Stone: fabulous at 50

Era-defining images from  
the legendary music mag

**FULL TEST**

### Fujifilm GFX 50S

The most accessible medium  
format camera yet?



Shot  
with the  
GFX 50S



**How to shoot reptiles • Reader portfolio review • Alex Webb**

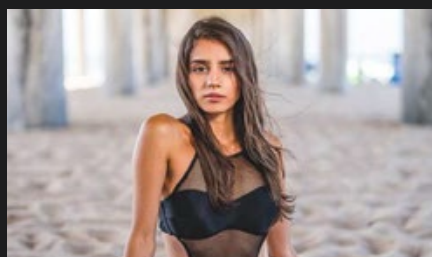




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## In this issue

### 11 Competition

Enter the EISA Maestro competition to be in with a chance of winning €1,500

### 12 Cheap shots

Pros and readers reveal their essential budget items to save you cash

### 18 APOY 2017

Macro photography is the theme for Round Three of our competition

### 22 Double take

Husband and wife Alex Webb and Rebecca Norris Webb discuss their creative relationship

### 26 Stoned immaculate

Rolling Stone magazine celebrates 50 years of iconic rock photography

### 30 In cold blood

Wildlife photographer Jason Steel has a passion for shooting reptiles. He shares his top tips

### 34 Portfolio Review

New! Travel photographer Matt Parry passes his expert eye over the images of an AP reader

### 36 Fujifilm GFX 50S

Michael Topham discovers if this digital medium-format camera lives up to expectations

### 43 Canon EF 70-300mm f/4-5.6 IS II USM

This mid-range image-stabilised telezoom is tested by Andy Westlake

## Regulars

3 7 days

8 Inbox

47 Accessories

49 Tech Support

66 Final Analysis



There's quite a lot of economic uncertainty at the moment, and camera, lens and accessory prices have risen markedly since last summer. So this issue

is dedicated to innovative, creative and fun ways to save money. Rather than lots of lists of relatively cheap gear – which you can easily find at [camerapricebuster.co.uk](http://camerapricebuster.co.uk) – we've contacted a selection of pro photographers and

readers to get their thrifty tips. Pros really have to be cost conscious, as their business can depend on it, but our readers have come up with some great ideas too – turn to page 12. Once you've saved a bit of cash you can put it towards some of the fantastic new gear we review this issue, such as the Fujifilm GFX 50S – a revolutionary medium-format device – or Canon's tasty new 70-300mm f/4-5.6 IS II lens.  
**Nigel Atherton, Editor**

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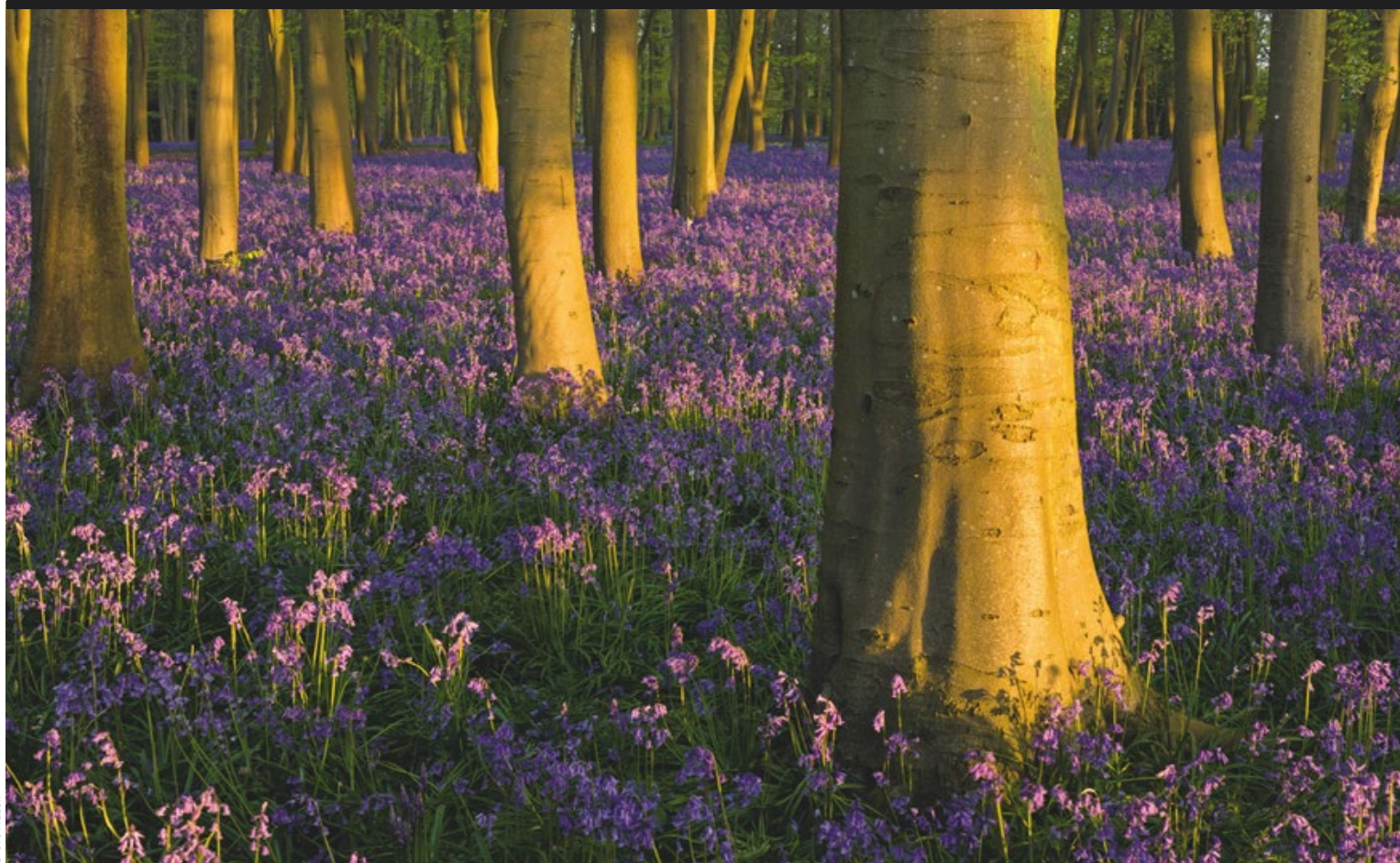


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## ONLINE PICTURE OF THE WEEK



© STU MEECH

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

### Badbury Clump Bluebells by Stu Meech

Nikon D750, 24-120mm, 1/6sec at f/11, ISO 200, Lee landscape polariser

Over the past couple of months, bluebells have been carpeting woodlands in beautiful displays of blue. There's something undeniably beautiful about this sight, making bluebells a popular subject for nature and landscape photographers.

Here we see a lovely example from Stu Meech, who uploaded this image to our Twitter page using

the hashtag #appicoftheweek.

'I visited Badbury Clump, in Oxfordshire, just for a change of scenery as I've visited a lot of the popular woods over the last few years,' says Stu. 'Continuing my recent theme of looking for something a little different, I thought I'd use the light as a front light rather than the usual backlight.'



**Win!** Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper\*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

\*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY

### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.



## NEWS ROUND-UP

The week in brief, edited by Liam Clifford



### Phase One reveals monochrome 100MP IQ3

Premium medium-format camera manufacturer Phase One has announced a 101-megapixel monochrome-only digital back called the IQ3 100MP Achromatic that focuses entirely on black & white photography (see image above, taken with the IQ3). Produced without an infrared cut-off filter, the IQ3 can capture light outside the visible spectrum. The back costs \$49,990 (around £38,500).

### Epson Pano Awards open for entries

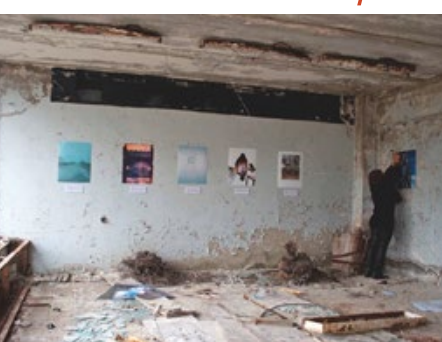
The Epson International Pano Awards, the largest competition for panoramic photography, is accepting entries for 2017. The competition, which is now in its eighth year, is open to everyone and has a total prize pool worth more than \$50,000 (around £38,500). Enter five or more shots before 9 July to qualify for an 'early-bird' discount. Visit [thepanoawards.com](http://thepanoawards.com) for more details.

### Hähnel introduces Li-ion powered flash

Hähnel has launched the Modus 600RT Speedlight, which is powered by a Li-ion battery that provides a recycle time of just 1.5 seconds. Features include a guide number of 60m @ ISO 100, wireless control and 550 shots per charge when using full power. Available for Canon, Nikon and Sony systems, it comes in a range of kits starting at £219.99. Visit [www.hahnel.ie](http://www.hahnel.ie).



### Visit the Chernobyl Festival



Artist Claire Baker is helping to boost the arts scene around Chernobyl in Ukraine. As part of the Chernobyl Festival, Baker will be staging a photography exhibition in what was once the Pripyat Palace of Culture. The festival runs from 30 August-1 September. Visit [www.chernobylfestival.com](http://www.chernobylfestival.com).

### Entry-level Saramonic PMic DSLR mics

Kenro has launched three new Saramonic microphones for DSLR filmmakers. The PMic1 offers mono recording, while the PMic 2 is stereo and the PMic 3 provides a surround-sound effect. All can be mounted in a cold shoe and connected via a 3.5mm jack. Prices start from £62. Visit [www.kenro.co.uk](http://www.kenro.co.uk).



© SAM HOBSON

## GET UP & GO

### LONDON



© TYLER UDALL

### Tyler Udall

Etudes is a new series by photo-artist Tyler Udall looking into gender, sexuality and the blurry line we walk between fact and fiction. The series challenges the cultural norms that dictate the way we look, talk and most importantly who or how we can love.

Until 10 June, [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com)

### BELFAST



© DARA MCGRATH

### Project Cleansweep

The Roscommon Arts Centre Photography Award exhibition, which was developed by curator Linda Shevlin, aims to provide one photographer the opportunity to produce a body of work for exhibition at Roscommon Arts Centre as part of the Belfast Photo Festival. This show features a body of work by 2017 award winner Dara McGrath.

1-17 June, [www.belfastexposed.org](http://www.belfastexposed.org)



# BIG picture

In the company of some of the world's most endangered species

◀ What is the aim of wildlife photography? Is it simply to create a series of beautiful images of our fellow creatures or should there be an underlying message hidden beneath the surface?

In a new project, Sony has worked with a number of award-winning nature photographers to capture some of the mammals and birds on the International Union for Conservation of Nature's (IUCN) Red List, which highlights species across the world at risk of extinction. Sam Hobson is one photographer involved in the project who photographed wolverines, common eiders and, as seen here, Atlantic puffins. The images were captured on a Sony Cyber-shot RX10 III, which has an extended super-telephoto zoom lens and silent shutter capability to ensure the endangered animals were not disturbed.

## Words & numbers

*There is no special way a photograph should look*

Garry Winogrand

American street photographer, 1928-1984

448

Largest number of people participating in one photowalk (500px Global Photo Walk in India)

SOURCE: REOROSSETTER



The most interesting things to see, to do and to shoot this week. By Oliver Atwell

### LONDON



© ANDERSON & LOW

### Voyages

Photographers Anderson & Low have reimagined the Science Museum's collection of ship models, which were displayed for almost half a century before the museum's Shipping Galleries were closed in 2012. Photographed through protective sheeting, they take on a Turner-esque narrative.

Until 25 June,  
[www.sciencemuseum.org.uk](http://www.sciencemuseum.org.uk)

### MANCHESTER



© SHIRLEY BAKER ESTATE

### Shirley Baker

The work of pioneering British street photographer Shirley Baker (1932-2014) received little attention throughout her 65-year career. This exhibition includes Baker's previously unseen colour photographs alongside black & white images, magazine spreads, contact sheets and sketches.

Until 28 August,  
[www.manchestergalleries.org](http://www.manchestergalleries.org)

### SURREY



© JON GRAY

### Figure lighting workshop

Jon Gray has been a professional photographer for more than 30 years and has shot countless figure images for calendars, posters and magazines. The objective of this 'art figure painting with light' workshop is to learn how to create several different techniques for lighting a figure, including rim lighting and projection lighting on the body.

3 June, [www.rps.org/events](http://www.rps.org/events)





The latest update for the Olympus OM-D E-M1 Mark II is version 1.2

# Olympus announces firmware updates

OLYMPUS has introduced a number of major firmware updates to improve the performance of the Olympus OM-D E-M1 Mark II, OM-D E-M5 Mark II, Pen-F and some Zuiko lenses. These updates will provide users with several new features, including compatibility with the new Profoto Air Remote TTL-O off-camera wireless flash system.

Olympus's flagship pro model, the E-M1 Mark II, is upgraded to version 1.2. This update means the Mark II's 50MP high-res shot and focus-stacking modes are supported with both Olympus and other manufacturers' flashes. There is also automatic switching to the rear LCD for image playback when the eye moves from the viewfinder when shooting during rec view, while the firmware upgrade now saves the user's AF home settings even if the camera is turned off.

The E-M5 Mark II is upgraded to version 3, which offers AF target spot metering to effectively link the AF target position and spot-metering area. A new midtone adjustment function has been added to the highlight and shadow control to give users more control over tonal quality, while the save settings and mysets function has been added, enabling users to save their customised

settings on their computer.

The Pen-F, Olympus's retro-styled mirrorless camera, is upgraded to version 2 and also receives the save settings and mysets function. The Pen-F now offers touch-to-select art filters while viewing the effect in real time, and users can set the slowest shutter speed allowed before the camera raises the sensitivity in auto ISO. The AF targeting pad function has been improved, allowing users to move the AF point by touch using the rear LCD with their eye to the viewfinder, with the camera now

ignoring any contact between their nose and the touchscreen.

The firmware updates also extend to the M.Zuiko Digital ED 12-100mm f/4.0 IS Pro and M.Zuiko Digital ED 300mm f/4.0 IS Pro lenses, with versions 1.1 and 1.2 respectively. This update improves silent sequential shooting performance when image stabilisation is active on the E-M1 Mark II. Sync IS performance has also been improved when the 12-100mm is paired with the E-M5 Mark II and the E-M1 Mark II.



Firmware updates to the Pen-F include improved AF targeting pad behaviour



© PEDRO CARBALLO

## Study reveals the most Instagrammed destinations

ONLINE travel specialist TravelBird has recently carried out a survey that reveals the most Instagrammed locations in Britain and around the world. The study ranks 470 tourist attractions around the world based on the number of social media tags. In Britain, Big Ben (Elizabeth Tower) takes the top spot as the most hashtagged location (see image above), with more than four times the number of mentions than Buckingham Palace in second place. Liverpool FC's Anfield stadium is third. Disneyland in the USA, the Eiffel Tower in France and the Berlin Wall in Germany are among the top five most hashtagged world tourist destinations.



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Pisa, Italy, from the series 'Small World' by British documentary photographer Martin Parr, who has been Magnum President since 2014

# Magnum celebrates its 70-year anniversary

PHOTO agency Magnum Photos, which is credited with producing some of the most iconic images of the past decades, has turned a venerable 70 years old.

Throughout its history, Magnum has represented some of the world's best known and most admired photographers. Originally founded in the immediate aftermath of the Second World War by Robert Capa, Henri Cartier-Bresson, George Rodger and David 'Chim' Seymour, the co-operative prides itself on maintaining a mixture

of reportage and artistry.

Compared to many other organisations of its day, Magnum differed in distinct ways. For example, as an artists' collective, the agency supported its photographers rather than led them, and the photographers retained their own rights to their images when sold for publication.

Based originally in New York and Paris, and now with offices in London and Tokyo, Magnum gathered a team of talented young photographers. These included Marc Riboud, Erich Lessing and Eve

Arnold, and it continued to grow in popularity and influence as photojournalism boomed in the 1970s and beyond.

Now, several decades later, Magnum's members continue on their mission to 'chronicle and interpret the world, its people, events and issues' through photography.

To celebrate this milestone, Magnum is staging a number of exhibitions, workshops and retrospectives around the world. Visit [www.magnumphotos.com](http://www.magnumphotos.com) for more details.

## Call for best environmental photos

THE CONTEST for the title of Environmental Photographer of the Year 2017 is now under way, and is calling for amateur and professional photographers to submit their best environmental photographs. Organised by the Chartered Institution of Water and Environmental Management (CIWEM), the competition is now in its tenth year.

With the aim of raising the public's understanding of the causes, effects and solutions of climate change and social inequality, CIWEM has this year enlisted a number of high-profile advocates for environmental protection – including TV personalities Stephen Fry, Ben Fogle and Steve Backshall – to judge the entries for



'Wildfire' by Sara Lindström, 2016's winner

2017. They join renowned photographers Tim Parkin and Ashley Cooper.

Prizes for each category winner include cash of up to £3,000. There is no submission fee, but entries are limited to ten shots per person. The closing date is 8 September 2017. Visit [www.epoty.org](http://www.epoty.org) for more details.

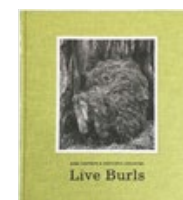
## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Live Burls

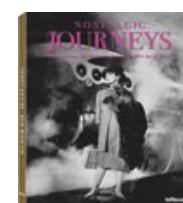
by Kirk Crippens and Gretchen LeMaistre, Schilt Publishing, £35, 64 pages, hardback, ISBN 978-9-05330-881-3



BACK in 2013, rangers scouting a variety of US national parks began to notice a disturbing pattern. A number of redwood trees were being disfigured as thieves had taken to sawing off the distinctive knobby protrusions, better known as burls. These same thieves would then sell the distinctive wood on the black market to luxury furniture retailers. Kirk Crippens and Gretchen LeMaistre read about the story in the newspaper and made a decision – they would travel to each damaged tree and, working with the park rangers to gain access, create a photographic document. *Live Burls* is the result. There's something haunting and primitive about each frame, thanks largely to the beautiful black & white toning. You get a sense of true natural history, something ancient, something humbling. That just makes the vandalism of these specimens all the more heartbreaking. *Live Burls* is a fantastic and haunting book, made all the more engaging by its unfortunate context. ★★★★★

### Nostalgic Journeys

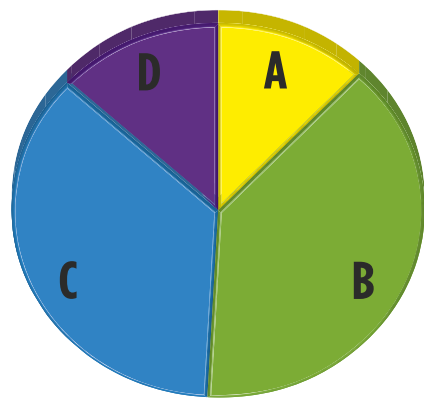
teNueus, £45, 224 pages, hardback, ISBN 978-3-83276-900-0



TRAVEL has become such a part of our lives that we often take it for granted. Our lives seem to be spent in a state of perpetual velocity. These days we can jump on board a train, a plane or a coach and see the world. This book from teNueus steps back in time and celebrates the glamour of travel through a series of vintage images and adverts, when going from here to there was still seen as the preserve of the elite. These days, it's more sick bags, body odour and birds being sucked into plane engines, but it's certainly nice to look back to a time when people saw travelling as part of a glamorous lifestyle. ★★★★★

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)





### In AP 13 May, we asked...

How often do you buy photography kit second-hand?

### You answered...

<b>A</b> Always – all my kit is second-hand	<b>12%</b>
<b>B</b> Often – most of my kit is second-hand	<b>39%</b>
<b>C</b> Occasionally – most of my kit is new	<b>36%</b>
<b>D</b> Never – I buy everything new	<b>13%</b>

### What you said

I wouldn't buy a camera body second-hand, but I'll buy lenses as long as I can inspect them first. I've been lucky with CeX shop and Cash Generator in the past.

As and when necessary. Two of my 50mm lenses are second-hand, as are three of my film cameras.

I wouldn't buy digital bodies used, but I've recently bought two second-hand lenses from Wex Photographic and Calumet Photographic.

I have bought more than 15 used cameras over the past 30 years and never had a problem with any of them.

Some of my best equipment is used, especially my favourite Konica Hexanon lenses.

I only buy second-hand photography kit if it's from a 100% reputable source.

I've been lucky with my second-hand purchases as I've had no problems with the any of the equipment.

**Join the debate on the AP forum**

### This week we ask...

Do you expect to buy a digital medium-format camera in the future?

**Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)**

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Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

## LETTER OF THE WEEK

### Missed a trick?

I always read Roger Hicks' *Final Analysis* first, as I love the strange and interesting pictures he writes about. The excellent picture by Gerard Touren of a wet street in Tokyo (AP 6 May) is no exception. However, may I offer a far simpler analysis of how I think Touren achieved this image? I believe there is little or no trickery in this picture. It could simply be a straight shot inverted, as when studied upside down it makes perfect sense. The fuzzy area that Roger sees as possibly 'out-of-focus bushes or plants' is simply an out-of-focus road surface. The people and buildings reflected are in focus because the water is acting like a mirror and correctly focusing objects that are further away. The dappling in the 'sky' is from the out-of-focus water surface. However he did it, though, it's a great shot. **Roy Nash, via email**



**You're right, of course. I've contacted Gerard, who said that he made various adjustments but that it is, in fact, a simple inversion. All I can say in my defence is that I'd only ever seen it on-screen, where turning it upside down is more hassle than when you have the magazine in your hands. Even though I was wrong, I find it curiously cheering when people think for themselves instead of automatically believing what they read – Roger Hicks**

## Win! SAMSUNG

The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. [www.samsung.com](http://www.samsung.com)



### Research project

I am a retired university lecturer and a practising photographer. I'm seeking some information for a photographic research project and am hoping AP readers might be able to help me or direct me to someone who can.

Before digital photography became widely used, most photographers sent their films to photo labs for processing and printing. Occasionally, they would forget to include their name and contact address, and consequently films could not be identified and returned unless the photographer

provided details of the images on their film.

I recall that one printing lab (I think it was Kodak) developed a list of categories of photographic images (such as portrait, baby, group of people and landscape) that could be mapped against the photographer's list. This list – I think there were about 20 categories of image – encompassed most of the photographs likely to appear on the average amateur's film. I am searching for details of the list of categories and any related information to help with a

photographic project I am pursuing. My email address is [david.buss@yahoo.co.uk](mailto:david.buss@yahoo.co.uk). Any information you can provide will be very much appreciated.

**David Buss, via email**

### The trouble with transitions

I thought I might add a little to your reply to Lawsyd, on the AP forum and in AP's *Tech Support* pages (AP 6 May). Transition lenses, as with all variable-density lenses, have always had the issue that lightening times far exceed darkening times. However, there are additional issues that are seldom mentioned.

All photochromic (variable-density) lenses respond to the UV elements of sunlight. In essence, they will not go dark under most artificial light. Similarly, if you drive an enclosed car (no sunroof), they will darken less than when outside the car as there is a degree of UV absorbed by the glass of the car windows, which is necessary to activate the photochromic lenses.

Also, and possibly of more interest to photographers who spend time outdoors, the lenses are temperature dependent. The hotter it is, the less dark they will go; the colder it is, the darker they will go.

Or put another way, Benidorm, summer – light brown or grey or green. Snowdon, midwinter – blacker than a badger's bottom!

Consider also that the human pupil responds to changes in light intensity in milliseconds, photochromic lenses in seconds or minutes.

On an entirely personal level, I have always taken the option of clear lenses for normal use, and a properly tinted pair as sunspecs.

**Mike Williams, via email**



**Transition lenses will turn darker as it becomes colder**



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# Viewpoint Mike Smith

Own up. Who still has a film camera lying around unused? But have you checked to see whether there's still a film inside it...?

**T**ony Kemplen's recent column on the Olympus XA (*Tech Talk* 8 April) reminded me of my own XA, which was languishing in an old camera bag at the back of my loft. I didn't know the heritage of the XA line, so eventually identified mine as an XA1, which I bought off eBay to replace the somewhat lacklustre XA2. However, Tony left me wanting an XA3. After fumbling around with the camera and reminiscing about how wonderful it was to have a focusable lens, adjustable aperture and metering – all in an amazingly small package – I then realised there was a film still in it. More rummaging through the loft uncovered my Pentax P30, which, much to my amazement, also had a film in it. The P30 counter was on the first frame, so had obviously been loaded and wound on ready for action, while the XA was on its fourth frame.

The findings made me wonder four things (this is a bit of a straw poll, so please do write in with your responses):

**1** Have photographers kept their old film

**'The depth of field is spot on, the colours rich, and the rediscovered memory... priceless'**

cameras and, if so, how many?

**2** How many are actively used?

**3** Of those languishing in lofts and cupboard, how many still have film in?

**4** What's on the film?

## Undiscovered gems

So, running through these questions, giving my own answers:

**1** I've obviously still got some film cameras, but not all of them.

**2** I have five film cameras in my possession, three of which are actively used. The Bronica RF645 is a fabulous handheld medium-format and great for offering portrait and wedding alternatives, while the Nikon F100 is a workhorse and able to use all my standard Nikon lenses. The RF is quirky, and mildly irritating at times, but delivers the goods, while the F100 is purely utilitarian. However, the Leica M4-P is simply a delight to use (the lack of meter doesn't bother me) and there's something about it that makes it feel like an extension of my body.

**3** Both the P30 and the XA have become sidelined, but even so, I can't bring myself to get rid of them.

**4** I subsequently finished off the film in the XA (a roll of Fujifilm Superia X-TRA 400) to find it was several years old and had obviously been loaded during a previous film-fest moment. As a result, there was a picture of a sign, two local shops and my daughter. The film was worth it just for that shot – the focus and depth of field are spot on, the colours rich and the rediscovered memory... priceless.

So, in the end my four mystery frames weren't particularly mysterious, but it was an enjoyable trip down memory lane remembering the cameras, shooting with them again and wondering what frames might have been recorded. I'm sure there are some real memories to be recovered in readers' cameras!

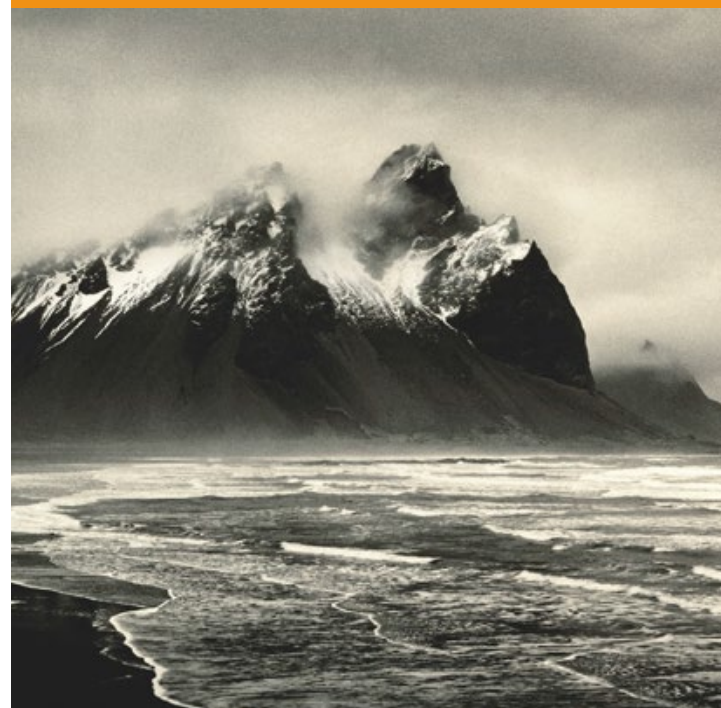
**Mike Smith** is a London-based wedding and portrait photographer. Visit [www.focali.co.uk](http://www.focali.co.uk)



This frame of Mike's daughter was recovered from a camera that was languishing in his loft

## In next week's issue

On sale Tuesday 30 May



# The art of b&w

How to get rich tones and grain, plus the best films to use and developing secrets



## Inside Ilford's HQ

With film booming, we take an exclusive tour of the Ilford nerve centre

## Kodak in World War 1

John Cooksey looks back at how the Vest Pocket Kodak captured trench life

## Lightroom mono magic

Discover a whole host of tips and techniques for toning your b&w photos

## Leica M10 in the field

Pro photographer Edmond Terakopian tests the newly launched Leica M10



# WHO WILL BE THE NEXT EISA PHOTOGRAPHY MAESTRO 2017

## Theme Street Life

### HOW IT WORKS

#### **ENTRY: A PORTFOLIO MADE UP OF 5-8 PHOTOGRAPHS**

ALL ENTRIES MUST BE IN DIGITAL  
FORMAT (FROM A DIGITAL CAMERA  
OR SCANNED FILM ORIGINALS)

#### **FIRST ROUND: UK DEADLINE – 11 JUNE 2017**

Unlike most competitions that are based on a single image, we want to see a portfolio of 5-8 images that demonstrate your skill as a street photographer. We have teamed up with our online photo competition partner Photocrowd to host the contest, and entering is easy: simply go to **[www.photocrowd.com/maestrouk](http://www.photocrowd.com/maestrouk)**

The top three prize winners will be chosen by the *Amateur Photographer* team and be published in the 22 July issue of AP. The winning set will win a subscription to AP and go forward to the international round of the competition.

#### **FINAL ROUND: INTERNATIONAL**

The winning entries from each of the 14 participating EISA countries will go head to head, Eurovision style, and the top three portfolios will win:

**1st prize: €1,500 and EISA Photo Maestro 2017 Trophy**  
**2nd prize: €1,000 and EISA Photo Maestro 2017 Trophy**  
**3rd prize: €750 and EISA Photo Maestro 2017 Trophy**

**National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition, with €1,000 prize to the winner.**

All three European winners will be published in the September or October issues of all 14 EISA photo magazines, and the winners will be invited to Berlin, Germany, to attend the official EISA Awards ceremony.

\* NOTE: ENTRANTS TO THIS UK ROUND OF THIS CONTEST MUST BE UK RESIDENTS

- EISA photography maestro 2017
- Publication in 14 photography magazines in Europe

For further details, terms and conditions:  
[www.eisa.eu](http://www.eisa.eu) or  
[www.amateurphotographer.co.uk/EISA2017](http://www.amateurphotographer.co.uk/EISA2017)





# Cheap shots

Photography is an expensive pastime, but it's not all about spending thousands on the latest DSLR. Over the next six pages, four top pros and eight readers reveal some clever ways of keeping costs down



## Ross Hoddinott

Ross Hoddinott is one of the UK's leading outdoor photographers. He is multi-award winning, and the author of eight books. Ross is recognised as a close-up specialist, and enjoys photographing insects and wild plants. Visit [www.rosshoddinott.co.uk](http://www.rosshoddinott.co.uk).

## Wimberley Plamp

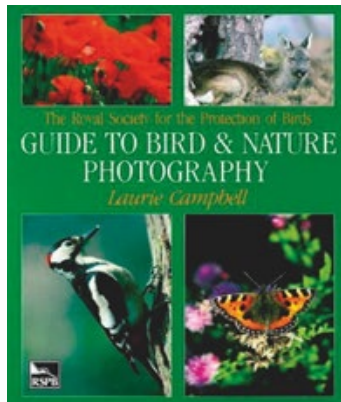
❏ I think the latest version might cost closer to £40, but when I originally bought my Wimberley Plamp – around 10 years ago – they cost £29.95. For close-up photographers, this is a really handy, lightweight accessory. Basically, it is an articulated arm with a clasp at each end. One clamp attaches to your tripod leg, while the other can keep your subject steady or hold a reflector or light in position. It's like having an extra hand!



ALL PICTURES © ROSS HODDINOTT

## Close-up diopter

❏ The best budget item I've ever bought is a humble close-up filter. Twenty-five years ago, I spent £10 of my precious pocket money on a set of diopters – and they got me hooked on shooting nature and close-ups. They act like a magnifying glass, converting a normal lens into a close-focusing one. You can still buy them for less than a tenner – an absolute bargain!



## Guide to Bird & Nature Photography by Laurie Campbell

❏ One of the best ways to develop your camera skills is to study the photography of working pros. I bought this title in my teens. Laurie's images proved to be an inspiration, and his knowledge invaluable. The book might look a little dated now, but I still flick through it from time to time. Photo books, or a subscription to a photo magazine, can prove to be money well spent.

## Petzl head lamp

❏ A head torch is an essential item for outdoor photographers. I opted for a Petzl Tikkina, costing £17.95, but there is a huge choice. I often walk to a viewpoint before sunrise or return after dark. A torch allows me to see where I'm going and keep safe. The advantage of a head torch is that it allows you to keep your hands free – perfect when trying to set up or pack away kit in the dark.



## Lens wipes

❏ I live close to the coast and often shoot seascapes. But sea spray can ruin a good shoot. Once a lens or filter is smothered, it is difficult to continue – a normal lens cloth soon gets damp and just smears spray, making the problem worse. I've found these disposable lens wipes to be a great solution. They are moist, micro-fine tissues, individually wrapped. They cut through salt spray and give you another opportunity to get a clean shot. A real life saver! You can buy a box of 200 for under £10.







## Lighting filter swatch

◀ I have used a complete sample book of coloured lighting filter gels for colouring the output from flashguns. Just cut out the colour you need and tape it to the flashgun. I have to admit that I did this when I was a penniless student, and nowadays filter companies are rather reluctant to hand out big swatch books.



## Jeremy Walker

Jeremy Walker is an award-winning professional photographer with many years' experience specialising in landscape and location photography. A belief in 'quality is everything', and a meticulous approach serves him well. Visit [www.jeremywalker.co.uk](http://www.jeremywalker.co.uk).



## Chamois cloth and bulldog clip

⬆ These are really useful for covering your camera and lens when shooting in conditions, such as snow or light drizzle, to protect the body and lens from moisture. It is also useful for working near the sea and keeping sea spray off your kit, or when working in dusty environments.



## 'Wiggly Worm' articulated arm

➤ This is an articulated or bendy arm that has a crocodile clip at one end and can be fitted to a camera's hotshoe. Used to hold a piece of black card, it's a very accurate way of shielding filters from the direct glare of the sun, especially if your filter holder cannot take a lens hood.



## Hotshoe cover and spirit level

⬇ This is a small rubber hotshoe cover and spirit level all-in-one. Great for protecting the hotshoe when working on the coast where there is plenty of sea spray (and salt) and for keeping moisture off the metal contacts. Yes, I know my camera has a built-in level but this gadget is handy for a quick glance, especially when you are in a hurry.



## LED torch

◀ A very small, bright and useful torch from a high-street outdoor shop. It's very small and handy for fitting into little nooks and crannies, when you need a small area of illumination when shooting interiors. It's also very useful for illuminating icebergs stranded on the beach in Iceland!







## David Noton

David Noton is a leading landscape and travel photographer who runs his own successful freelance company from Sherborne in Dorset. His clients include The National Trust, Royal Mail and Canon. He is the author of several books. Visit [www.davidnoton.com](http://www.davidnoton.com).



## Head torch

◀ My wife Wendy does get a bit twitchy when I wear my head torch in dimly lit restaurants, but I find mine so useful, and not just for deciphering menus! This is one piece of kit I wouldn't be without on a dawn or dusk shoot; it's a lifesaver.

## Fingerless gloves

⬆ Even in midsummer, it can get pretty fresh in the hours before dawn on exposed hilltops while waiting for the light. I find fingerless gloves so useful, I keep pairs stashed away in key places – my bag, the car and various jacket pockets, but I still lose them! They also serve as a useful first layer in winter.



## Bungee cord

➤ Carbon-fibre tripods are sturdy yet light, which is all well and good, but sometimes I need weight to give additional stability to my camera support, especially when the wind is up. A handy trick is to suspend my laden bag from the tripod using a bungee, not with it swaying in the wind, but just brushing the ground.

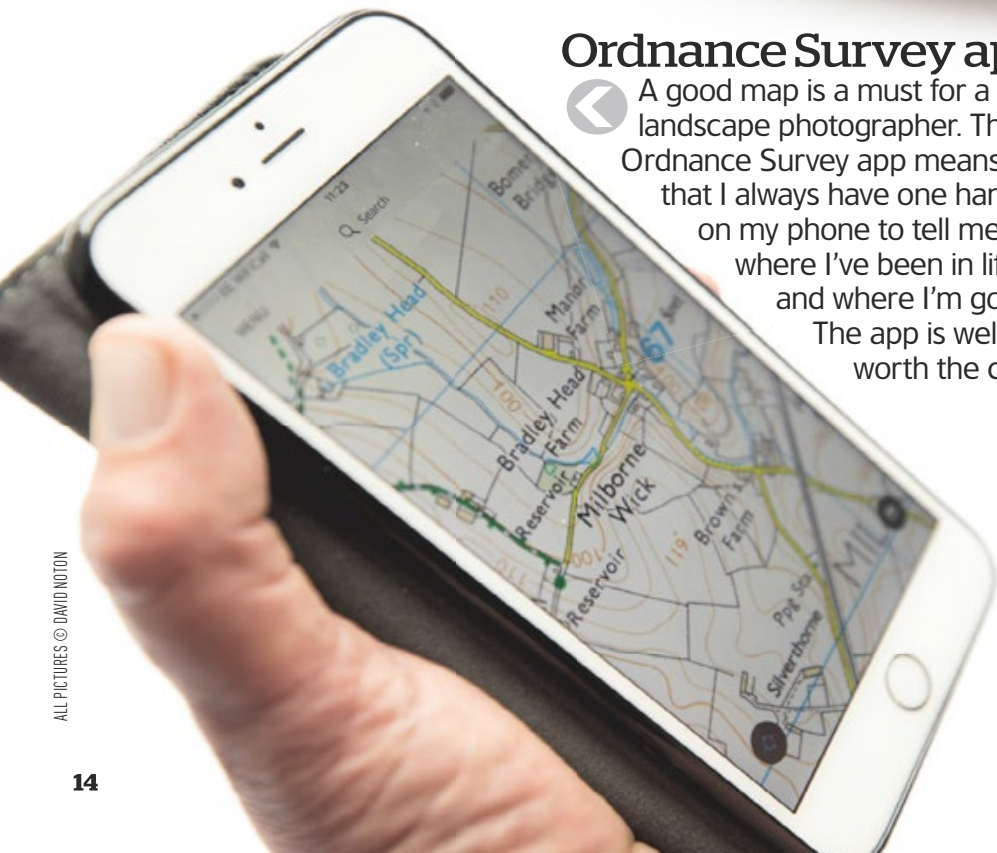


## Ordnance Survey app

◀ A good map is a must for a landscape photographer. The Ordnance Survey app means that I always have one handy on my phone to tell me where I've been in life, and where I'm going. The app is well worth the cost.

## Pork pie

➤ I routinely wait hours for that one shaft of light that sometimes never comes. A pork pie stashed away in my bag above my 24-70mm lens provides a quick lift. Our local butcher is my preferred supplier, but M&S also does a good pie – nice and peppery.







## Ben Hall

Ben Hall is one of Britain's foremost professional wildlife photographers. He is driven by the need to protect Britain's fragile ecosystems, as testified by his work for the RSPB and other conservation organisations. Visit [www.benhallphotography.com](http://www.benhallphotography.com).



## Neoprene battery pockets

These lightweight battery 'pockets' keep batteries warm and protected when I'm out shooting in cold temperatures – thus prolonging their life a little. They also protect the battery terminals from possible short circuits, and are particularly useful when flying, as some airlines won't allow a battery on board with exposed terminals. Best of all, the pockets (from Wildlife Watching Supplies) only cost around £9.



## Microfibre cleaning cloths

Cleaning cloths aren't normally too expensive, but the lens-specific variety sold in camera shops can often be overpriced. I get mine from eBay, they do the job perfectly and cost just 99p for 20 cloths with free delivery.

## Floating hide

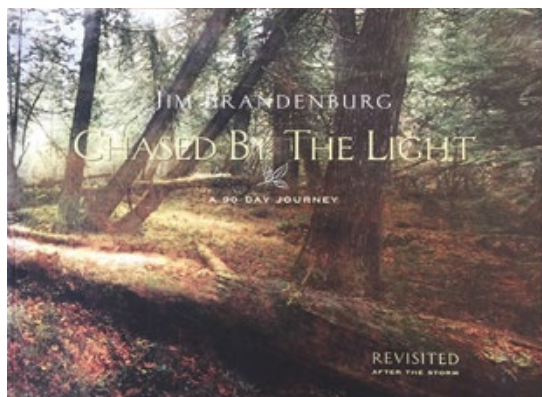
I made my own floating hide as cheaply as possible by sourcing wood from a local scrapyard. I then purchased the camouflaged material from an army surplus store and the polystyrene blocks from B&Q. The whole thing cost me under £30 and has been an integral part of my kit for more than 10 years now.

## Temporary hide

Hides can be expensive, but building one yourself can be done quite easily for less than £30. I have a semi-permanent hide set up at a feeding station, which I built using some wooden stakes sourced from a local garden centre, a sheet of waterproof tarpaulin and some camouflaged netting from an army surplus store. It has been up for several years now and cost me around £15 to build.

## Chased by the Light by Jim Brandenburg

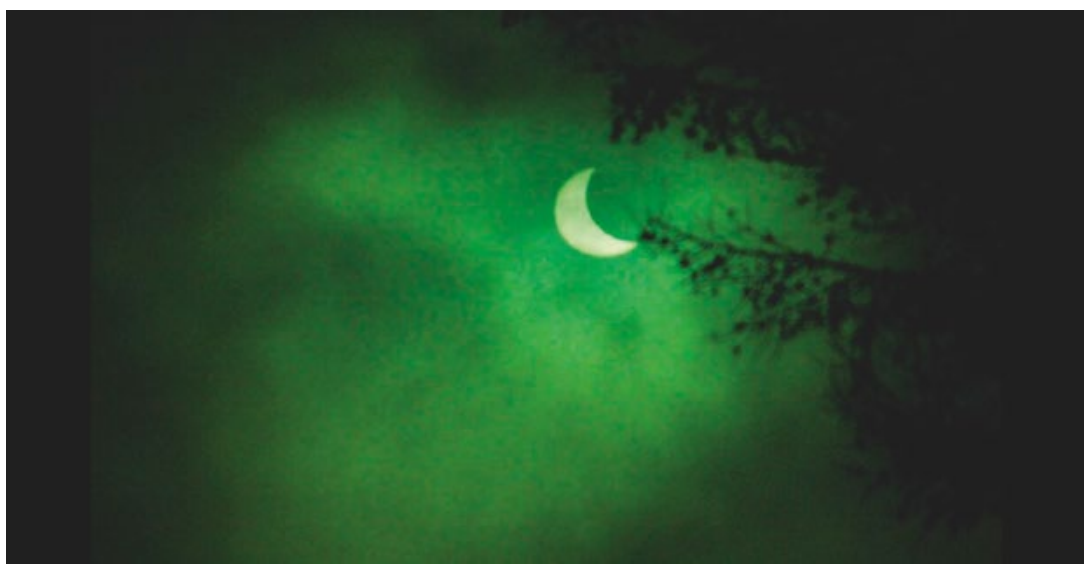
This is one of my favourite photography books and a continual source of inspiration. It is the culmination of 90 days' work by nature photographer Jim Brandenburg, where he takes just one picture each day in his home forests of Minnesota. I think this book is even more apt in today's digital age, where it is so easy to reel off hundreds of images without really thinking.





# Over to **you**

When we asked for your money-saving tips, you certainly delivered a raft of great ideas. It feels only right to share some of the best



⬆ I wanted to take photos of the solar eclipse in March 2015, so I bought a welding glass lens for £4. This type of glass is found in welding helmets to protect the welder from UV rays. I used electrical tape to hold the glass to the front of my camera lens. Unfortunately, on the day of the eclipse it was overcast, so I had wait for breaks in the clouds. **Kevin Carr, Lancaster**

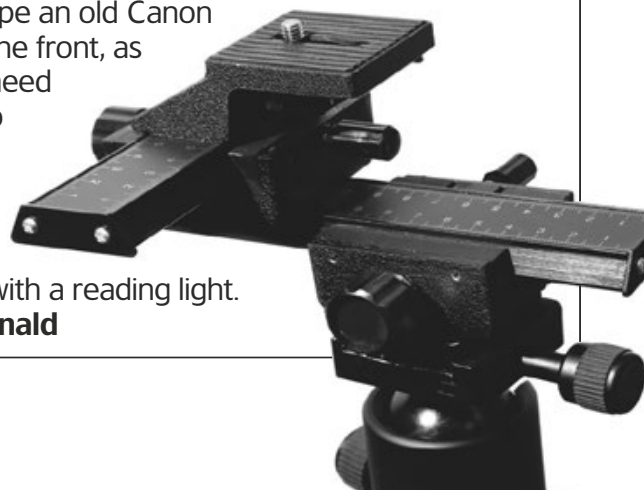
➡ Fingerless woolly gloves are a must when shooting outdoors. I only paid £12 for my pair and I've got plenty of use out of them. Neck or shoulder straps are all well and good, but eventually you have to take your hands out of your pocket, and I find it easier to use a wrist strap and just hold the camera while walking around. I still have complete control over the camera settings, but my hands stay warm. **Tony Evans, Nottingham**



⬅ My last purchase for under £30 was the Taylor Wessing Photographic Portrait Prize 2015 exhibition catalogue from an Oxfam bookshop in Edinburgh for £4. I'm in the habit of calling into various charity shops and have picked up quite a few current as well as out-of-print photography books over the years. Four or five pounds seems to be about the average price. **Alan Wilson, Edinburgh**



I once bought a rack-and-pinion mounting block for approximately £20 and a dumb extension tube (a tube with no electrical connections) for £6 in order to capture a magnified image of a fossil for my granddaughter. She had recently started a collection and I acquired a drop of amber with an embedded ant to give to her. The ant was only 1mm long and extremely difficult to see. Unfortunately, my initial set-up didn't work, as Olympus lenses do not function without proper connections. So I decided to tape an old Canon FD lens onto the front, as this does not need connections to function. I mounted the amber with a tiny bit of Blu Tack and lit it with a reading light. **Roger Macdonald**







The set-up might look unorthodox, but John's pictures of classic cameras prove it works

⬆ I've been taking a lot of pictures of classic cameras lately. They are needed for two projects: a book on retro photography and a series I am writing for *AP*. Both require cameras shot against a white background with shadowless lighting. 'That's easy for you,' said a friend when he saw my work, 'you've got a professional studio.' Well, actually, I haven't. Let me tell you about my so-called studio, which stands in the corner of a spare bedroom.

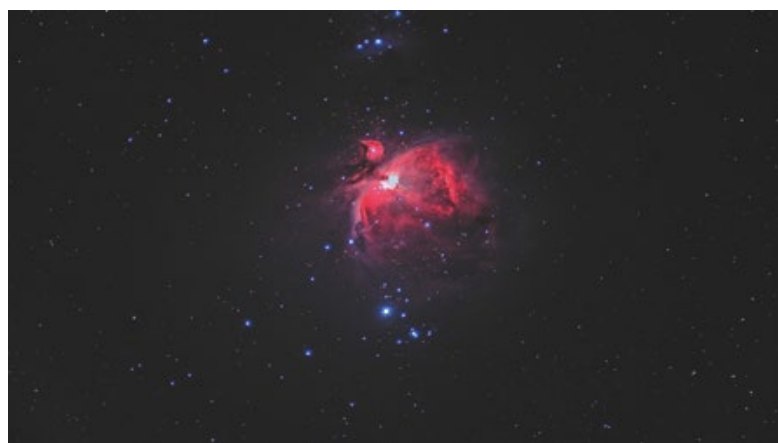
I have a table I bought from a charity shop. At the back of it, a stout cardboard box stands on its end with a bamboo stick from the garden fixed to its top end with gaffer tape. At each end of the stick there's a bulldog clip, which holds the white background – which is decorator's lining paper bought by the roll at B&Q. The paper curves down across the table and is fixed at the other

end with another large bulldog clip.

Light comes from two large softboxes containing daylight bulbs and bought on eBay for just £30. They didn't come with lighting stands, so one is fixed to a clothes dryer that my wife was about to throw out and the other is fixed to an old projector stand that has been sitting in my garage since pre-digital days. The softboxes are lashed to their makeshift supports and held firmly in place with more gaffer tape.

When I lean forward to adjust a camera for each shot, I have to be careful not to bump into the lighting set-up in case the whole lot collapses. Not exactly a professional studio I know, but you know what? The pictures I get from it look terrific.

**John Wade, freelance writer and photographer. To see more of John's work visit [www.johnwade.org](http://www.johnwade.org)**



⬅ I bought a second-hand Canon EOS 1000D, which I took apart to remove the IR filter. This shot was taken with the camera from my garden and shows the Orion Nebula.  
**Dave McKeegan, Cheshire**

➤ I bought some used Kenko Close-up Lenses for £12 to fit my 50mm f/1.8 lens. They have opened up a whole world of possibilities. I have taken some gorgeous close-up pictures and studio shots with this set-up, including this picture of some roses for an ice-themed project.

**Josie Maskell, Bristol**



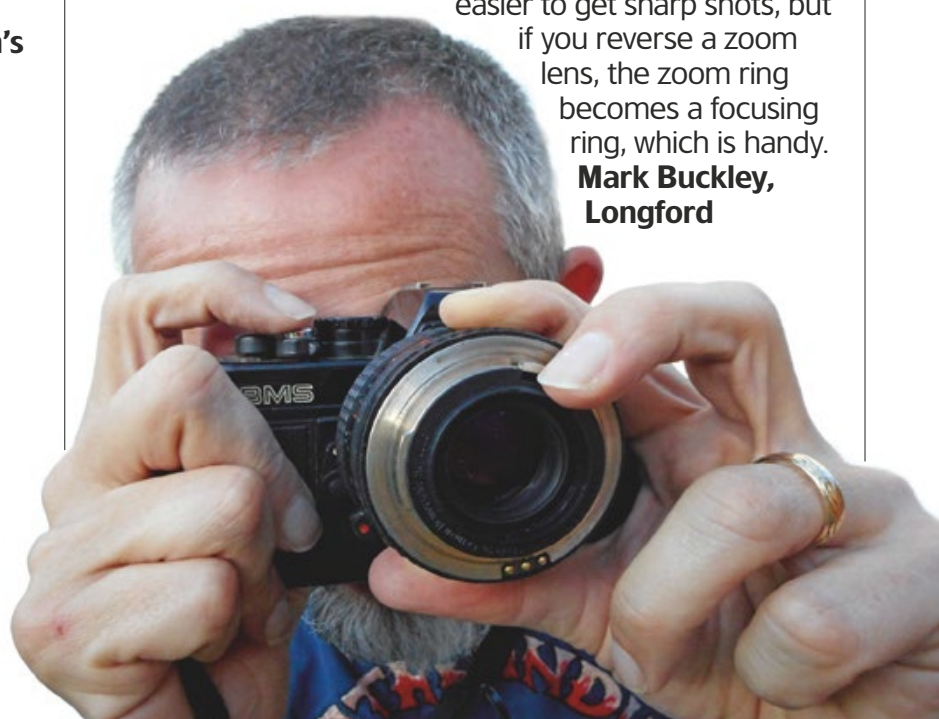
As a teenager, I read about extension tubes, bellows and reversing rings, but I couldn't afford them, so I made my own. When you take the lens off a Praktica BMS, as with most SLRs, the metering stops, but with an M42 convertor for just £10 (or a T2 convertor) the metering works. I used Blu Tack to block any light leaks and to keep the lens from moving around too much. When not attached to a camera, the lens's iris stays open, but on old mechanical lenses there is a lever on the lens mount to close down the iris. Focusing is straightforward as there is no focusing mechanism. Reversed lenses are effectively fixed focus, (with minimal depth of field) so I just moved back and forth until the shot was in focus.

For this picture of a hoverfly, above, I metered off my hand, and added one stop. I took off the lens and held it on back to front. With a DSLR, you need a lens with a mechanical aperture, and the T2 convertor is vital, otherwise many DSLR shutters won't fire.

In terms of which optics to use, 50mm lenses are great. Wideangles let you get much closer. A 85mm will give you more room, but a smaller image. Primes are

easier to get sharp shots, but if you reverse a zoom lens, the zoom ring becomes a focusing ring, which is handy.

**Mark Buckley, Longford**





# Amateur Photographer

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## Round Three Small wonders

Macro photography offers you the opportunity to explore the small elements of nature that would otherwise remain hidden from the naked eye. Subjects such as plants are a beautiful canvas of colour, shape and texture, and getting in close can reveal how all these disparate elements function together to form beautiful subjects. And flowers are, of course, an endless goldmine for photographers.

However, we also want to see your macro images of the insects and arachnids that you often find buzzing and crawling around your garden and local green spaces. Insects – whether they be wasps, ladybirds, bees or beetles – make truly fascinating subjects for photography, and we often forget just how incredible (and what great subjects) they are. Remember that all your images must focus on plants and their flowers, insects and arachnids, so all other subjects will not be considered.

### Plan your APOY 2017 year

Below is a list of all this year's rounds including when the rounds open, when they close and the dates the results will be announced in *Amateur Photographer*. When you are planning your entry, remember to take into consideration the criteria required to fulfil the brief, and apply the creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Magical monochrome	Black & White	25 Mar issue	28 Apr	10 Jun issue
Hit the streets	Street Photography	6 May issue	26 May	8 Jul issue
<b>Small wonders</b>	<b>Macro Nature</b>	<b>3 Jun issue</b>	<b>23 Jun</b>	<b>12 Aug issue</b>
City clickers	Cityscapes	1 Jul issue	28 Jul	23 Sep issue
Into the wild	Wildlife	5 Aug issue	25 Aug	14 Oct issue
Creative eye	Abstract Art	2 Sep issue	29 Sep	11 Nov issue
Land lovers	Landscapes	7 Oct issue	27 Oct	9 Dec issue
Face to face	Portraiture	4 Nov issue	29 Nov	6 Jan issue



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To enter visit [www.amateurphotographer.co.uk/apoy](http://www.amateurphotographer.co.uk/apoy)

### ROUND THREE: MACRO PHOTOGRAPHY TIPS

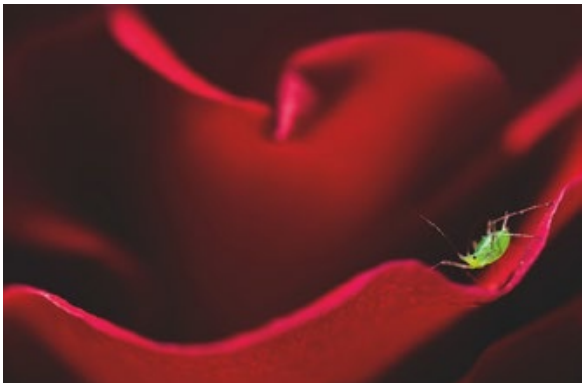
Advice and ideas to help you shoot flowers, plants and insects



© FEARNAH BREATHWACH

#### Getting started

If using flash, test its intensity and tune the exposure. You'll need a tripod if you're photographing moving insects or flowers blowing in a breeze, and perhaps get yourself a cable release.



© BARBARA CORVINO

#### Colour and light

Now that the days are long, you can make the most of the extra daylight. Early morning and evening are ideal times for macro photography, as the soft diffused light is an ideal way to bring out colour and detail.



# her of the Year

petition for amateur photographers

# APOY 2017

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## This month's prize

Win a Sigma 105mm f/2.8 EX DG HSM Macro lens and an EM-140 DG Macro Flash

The Sigma 105mm f/2.8 EX DG HSM macro lens is a high-performance, large aperture medium telephoto macro lens with Optical Stabilisation. The SLD glass provides good control of aberration and the floating inner focus system ensures high rendering throughout the focusing range.

The Sigma EM-140 DG Flash is ideal for photographing subjects in fine detail when the shadowless mode is used and is extremely effective for all your macro photography needs. That's a total prize value of £1,029.98



Getting in close  
can reveal a whole  
other world that's  
just waiting to  
be discovered



### Focusing

You may be better off using manual focusing rather than autofocus to minimise the chance of coming away with a lot of out-of-focus images. Depth of field becomes narrower the closer the subject is to the camera.



### Black & white

It could be that you choose to convert your image to black & white. The absence of colour will allow the shape, form and texture of your subject to take centre stage. If you want to do this, choose your subject wisely.



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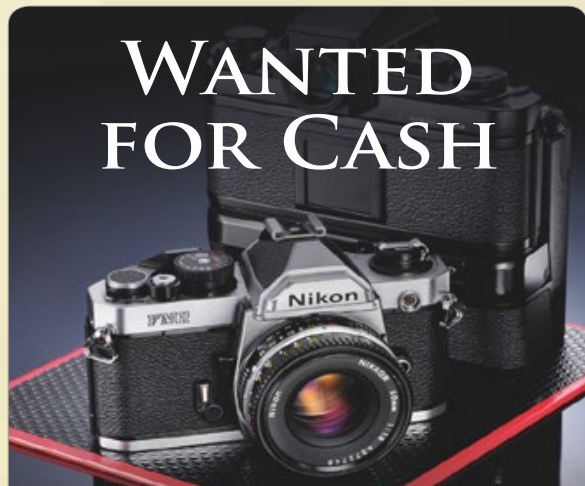


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Nikon D810 + AF-S 24-70mm f/2.8E VR.....	£4,175.00
Nikon D810 + AF-S 14-24mm & 24-70mm f/2.8E VR Kit	£5,590.00
Nikon MB-D12 Grip for D810.....	£299.00
Nikon D750 DSLR body.....	£1,590.00
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Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit.....	£2,045.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit.....	£2,270.00
Nikon D610 DSLR body.....	£1,289.00
Nikon D610 + MB-D14 Grip Kit.....	£1,349.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor	£1,669.00
MB-D14 Grip for D610.....	£209.00
Nikon D500 DSLR body.....	£1,670.00
Nikon D500 + 16-80mm f/2.8-4E ED.....	£2,470.00
Nikon MB-D17 grip for D500.....	£349.00
Nikon D7500 DSLR body (sales start June).....	£1299.00
Nikon D7200 DSLR body.....	£829.00
Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£999.00
Nikon D7200 + MB-D15 Grip Kit.....	£1,045.00
Nikon D7100 DSLR body.....	£689.00
Nikon D7100 + MB-D15 Grip Kit.....	£869.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£875.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit....	£1,095.00
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AF-S 18-300mm f/3.5-6.3G ED VR DX.....	£575.00
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# Double take

Two complementary styles unite in the work of **Alex Webb** and **Rebecca Norris Webb**. They talk to **Oliver Atwell** on the eve of the release of their latest book

**T**he nature of collaboration is a delicate act. Two bodies must learn to gently orbit one another. Too close and the crash is catastrophic. Too far and the tether between them separates and the two drift off into the void. Perhaps one of the most successful photographic collaborations of recent years also happens to be one that acts as a celebration of loving union. Husband and wife Alex Webb and Rebecca Norris Webb have, as well as producing their own distinct individual bodies of work, also collaborated on a host of projects. This has resulted in three publications: *Violet Isle* (2009), *Alex Webb and Rebecca Norris Webb on*

*Street Photography and the Poetic Image* (2014) *Memory City* (also 2014) and, published this month, *Slant Rhymes*, the most personal collaboration so far.

The title refers to a term denoting a rhyme formed by words with similar, but not identical, sounds. It's a perfect encapsulation of the collaboration between Alex and Rebecca. Their images are somehow distinct yet complementary. As Rebecca says, the pair has learned to embrace the gaps between their individual ways of seeing.

*Violet Isle*, their first collaborative book, began as two separate projects, which they had both worked on individually for some 13 years. Alex was photographing on



Top left: Havana, Cuba, 2001, by Alex Webb

the streets of Cuba and Rebecca was exploring the unique collections of animals she had discovered all over the island, from private menageries to pigeon societies to quirky natural history museums. For some reason – neither of them can be sure why – they hit upon the notion of combining the work and, at the suggestion of an editor, instead of creating a book of two chapters, interwove their photographs. The result was a more multi-layered portrait of the island.

‘Since that first collaboration a decade ago, we’ve realised that it is best for our photography and relationship – to be working on both our own individual projects as well as on a joint project,’ says Rebecca. ‘Both kinds of project ask different things of us as artists and as human beings. In the end, it’s about striking the right balance creatively.’





## Different strokes

Alex's work has become famous for the layering of elements, almost to the point that the compositions threaten to spill over into visual chaos (though, importantly, never do). The photographer Dayanita Singh famously described Alex's colour- and light-saturated images as 'migraine photographs'. Rebecca's images, on the other hand, are deeply poetic in their nature and are especially notable for their ephemeral subtlety. Rebecca began her career as a poet and it's this sensitivity that infuses her images.

'It's been a bit of a mystery to us how well our photographs seem to work together,' says Alex. 'In trying to analyse it, it seems that more than anything else, both of us seem to respond to a slight sense of surrealism. Both of us are intrigued by the enigmatic, the inexplicable. But it seems as if our respective

forms of photographic surrealism are in different keys.'

Both Alex's and Rebecca's approaches to photography of course rely on them 'seeing' a scene differently. This inevitably involves them approaching projects from rather distinct positions. In their own ways, they both rely on a kind of instinct. Alex's instinct places him very much in the moment of the immediate environment. Rebecca's seems much more concerned with traces, memory and history.

'It's impossible to generalise about what I'm drawn to,' Alex says. 'I guess I sense the possibility of a photograph, I almost "smell" it: a shaft of light, a gathering of people, a bit of a poster, an alleyway. I hang out, I watch, and sometimes something unexpected happens that somehow transforms the mundane into something more intriguing.'

On the other hand, Rebecca says

**Erie, Pennsylvania, 2010, by Alex Webb**

that when a landscape calls, she follows. 'How I work is akin to a kind of listening – seeing as a way of listening deeply to the rhythm and the stillness of my first landscape, one that's rich with memory and poetic resonance.'

Alex explains that *Slant Rhymes* is a visual conversation between Rebecca and himself. They paired photographs that they made or shared over the course of their long relationship, from their initial rich friendship in 1988, to their marriage in 1999, and then to their subsequent collaborations.

'Sometimes the images are linked by a shared palette,' says Alex. 'Sometimes by formal concerns, sometimes by the same geography, and often by a mutual penchant for the surreal or surprising moment.'

'We like to think that underneath *Slant Rhymes* is a kind of unfinished, elliptical love poem







➤ that spans the nearly-30 years we've known each other,' says Rebecca. 'Also, like with the most surprising metaphors, some of our paired images require you to take an imaginative leap in order to fly over the sometimes deep visual divide that separates our two very different ways of seeing.'

### From film to digital

What's especially interesting looking back through the work of Alex and Rebecca is seeing two photographers who have both navigated their way through the transition from film to digital. It's a process that's likely to be familiar to many readers, and is especially significant when viewing the work of two key photographers who have had to almost shift the parameters of their processes in order to accommodate it.

'My decision to start working digitally was largely prompted by the end of Kodachrome, the colour transparency film I had used since

the late 1970s,' Alex explains. 'My initial reservations about digital were twofold: I didn't like digital's intangibility. I could touch a transparency but not a bunch of bits. This still bothers me, but now, since starting to work digitally, I always make work prints of any images that I care about, just to be able to hold them.'

'My second reservation was the thinness of digital files. Prints from digital files didn't seem to have the richness and texture and soul that those from film did, a bit like the way musicians have criticised CDs for not having the soulfulness that vinyl does. I've learned to work with my printer, usually adding a little grain to the files, to give digital prints a bit more texture and soul. They're different than those from film, but I now like what we are managing to produce.'

'*Memory City*, which came out in 2014, ended up being my last book in which I solely used film. So, needless to say, it's been a difficult

**Above: Giraffes, Paris, 2006, by Rebecca Norris Webb**

**Top right: Havana, Cuba, 2007, by Rebecca Norris Webb**

**Right: Blackbirds, Dakota, US, 2012, by Rebecca Norris Webb**

couple of years for me while making the transition. It's only recently that I feel I've found my rhythm while working digitally, a creative process with its own unique struggles and unexpected benefits. Unlike working with film, I can now edit late at night in the same landscape where I'm photographing, allowing me to immerse myself more deeply. Last night, for instance, while editing my photographs on the same floodplain where my dad grew up, I was serenaded by a couple of barred owls.'

### Shifting landscapes

This all begs the question as to how the pair sees the photography world now. In their view, is it in an especially healthy place with the proliferation of smartphones and social media?

'Right now, I'm very intrigued that as the possibilities of publishing a book of photographs through traditional publishing channels have diminished, photography





© REBECCA NORRIS WEBB



© BILL JAY



books have proliferated,' says Alex. 'More and more photographers are figuring out ways to publish their own books, whether themselves or through small independent publishing houses. It's almost as if the intangibility of the internet and the nature of the digital image have resulted in a need for the tangible photography book.'

'It's also interesting to note that with the proliferation of cell phones, it seems as if no significant event in the world these days will go un-photographed,' he continues. 'Someone, somehow, will have a cell phone and take a photograph, be it the American soldier photographing a hooded prisoner in Abu Ghraib, or an Iranian photographing a protest that his government does not want documented. Having said that, there are so many mundane, banal images coursing through the internet that it's easy to miss the truly special images.'

'As two of the last analogue dinosaurs, Alex and I have only

Alex Webb is a Magnum photographer who has published several notable books and been exhibited across the world. Rebecca Norris Webb, originally a poet, has produced several books, all of which combine image and text. To see more of their work, visit [www.webbnorriswebb.co](http://www.webbnorriswebb.co). *Slant Rhymes* is published by La Fábrica and is priced at £34.

relatively recently traded our flip phones for smartphones,' says Rebecca. 'We've long been interested in the relationship between text and images and how the two can illuminate one other. I was immediately intrigued with experimenting with Instagram, since it allows you to post accompanying texts along with your photographs. So Alex and I came up with the idea of *Slant Rhymes* – posting one of his images that visually rhymes with one of mine – as a way of creatively playing and expanding on this notion. So, in essence, Instagram became a kind of sketchbook for us. When the publisher La Fábrica came to us a few months later, inviting us to do a book with them, we immediately thought of *Slant Rhymes*. So, in part, we have Instagram to thank for what eventually became an analogue project.'

Next up, the pair is working on a collaborative project about Brooklyn, NY, where they've lived

together for nearly 20 years, called *The City Within*.

'At the same time, we're both working on two independent projects,' says Alex. 'I'm currently photographing in Memphis, part of a larger project about US cities. As I say this, Rebecca is photographing in Rush County, Indiana, on *Night Calls*, a tribute to her country-doctor father. He was a contemporary of the Colorado country doctor whom Eugene Smith photographed for *Life* magazine in 1948.'

While we often take the view that artists, and photographers especially, are 'lone gunmen', it's heartening to see the benefits of collaboration, particularly with two individuals so in tune with one another. There's something to be noted there. If you're looking to take your photography in a new direction, consider that perhaps there is someone close by who can help you do just that. Who knows what the result will be?





# Stoned immaculate

*Rolling Stone*, a magazine that has always championed great photography, celebrates its 50th birthday this year.

**Geoff Harris** looks back with creative director **Jodi Peckman** over half a century of iconic images

As a magazine, *Rolling Stone*, which celebrates its 50th anniversary this year, has always been about much more than music. Far better to think of it as a bi-weekly chronicle of the popular and political culture of the day, with the sheer quality of the writing, photography and design explaining both its longevity and continued influence. The magazine also appeared in the right place at the right time, emerging from one of the most creative periods in history – the 1967 Summer of Love.

*Rolling Stone* was the brainchild of eminent jazz critic Ralph Gleason and Jann Wenner, a 21-year-old unemployed journalist and music obsessive who remains at the helm of the magazine half a century later. As well as great journalism from the likes of Hunter S Thompson, PJ O'Rourke and Cameron Crowe, *Rolling Stone* has always celebrated great photography – indeed, American portrait photographer Annie Leibovitz kickstarted her stellar career on the magazine. A lavishly illustrated new book called *50 Years of Rolling Stone* has just been released by Abrams, so we met up with co-editor Jodi Peckman, who is also the magazine's creative director, to look back on this proud photographic heritage.

**Right: David Bowie in Los Angeles, February 1987**



© HERB RITTS/STROMCARPINE, 1987

## Photographic inspiration

‘Although Jann Wenner started *Rolling Stone* as a newspaper about rock and roll and pop culture, rather than photography, he has always loved the work of great photographers, both in the US and overseas,’ Peckman explains. ‘Great journalism has always been Jann’s thing.’

As Wenner himself reveals in the introduction to the book: ‘I started *Rolling Stone* with an understanding that photography was essential to what we were

setting out to do. Rock and roll was also an aesthetic: the looks, the style, the sex appeal. I took cues from the great, sensuously designed German magazine *Twen* and the Swiss magazine *Camera*, just as much as I tried to find an editorial voice as powerful as that of *The New Yorker*.’

*Rolling Stone*’s first chief photographer was Baron Wolman, whose work appeared in issue one. ‘Baron covered the major festivals of the day, such as Woodstock and Altamont, so he had a big



**Opposite page: Pete Townshend of The Who about to destroy his guitar during a 1967 concert at San Francisco’s Cow Palace**







## ‘I didn’t find Annie Leibovitz. She just walked into our offices one day in 1970... and showed some of her student photos to our art director’

➤ influence on *Rolling Stone*’, Peckman recalls. ‘He had great access to the bands and was trusted by them, so he was able to get up-close and personal.’

Wenner elaborates on this in the book’s introduction, stating: ‘Baron distinguished himself by making formal portraits – Frank Zappa, Tiny Tim, BB King, among many; it was his idea to do the “groupies” issue, for which he produced a wild portfolio of studio images.’

### Enter Leibovitz

As the ’60s drew to a close, Wenner’s increasing preference for more stylised, studio-based photography over performance and documentary-style images helped to pave the way for the arrival of the most famous photographer to be associated with the magazine, namely Annie Leibovitz.

‘Annie first showed up in 1970 and impressed Jann with her raw talent,’ explains Peckman. ‘She became the chief photographer in 1973 and stayed for ten years.’ Wenner adds: ‘I didn’t find Annie Leibovitz. She just walked into our offices one day in 1970, a San Francisco Art Institute dropout, and showed some of her student photos to our art director, Bob Kingsbury. He used one of those photos and started giving her assignments. Her first cover portrait was Jefferson Airplane’s Grace Slick, the voice

of [the song] *White Rabbit*.’

From there, Annie soon became part of the *Rolling Stone* family. ‘Annie quickly became a very close friend,’ Wenner continues. ‘She was a powerful editorial voice, with as much insight on a story as the best reporters. She burned with ambition and a desire to learn. Everyone wanted to be shot by Annie, and she had access everywhere.’

‘Together, Annie and I explored the importance of the cover. When *Rolling Stone* finally went four-colour in 1973, like a real magazine, it totally lifted our game. I focused her on studio work as well as reportage from rock and roll road trips, presidential campaigns and The Rolling Stones’ tours. And I introduced her to Richard Avedon, who was beginning his special issue “The Family” for *Rolling Stone* in 1976, so she could learn from the unquestionable master of magazine photography and portraiture.’

### Bright future

Since the early days of Wolman and Leibovitz, a host of other great photographers have left their unique stamp on the pages of *Rolling Stone*. For Peckman, the list of honourable mentions is long, but her standout names include Herb Ritts, Anton Corbijn, Matthew Rolston, Albert Watson, David LaChapelle, Peter Lindbergh and Danny Clinch. ‘*Rolling Stone* has

‘Onstage last night... I felt like an old hooker. There does seem to be a lot more “take your trousers off”, like that guy you saw yelling last night. Which is a mystery to me. It makes me feel like a stripteaser.’ Rod Stewart, *From Gasoline Alley to Park Avenue*, RS#137, 21 June 1973



The tiny town of Bethel, New York, couldn’t handle the enormous Woodstock crowds, and traffic congestion became so bad that many fans abandoned their vehicles and walked



*50 Years of Rolling Stone: The Music, Politics and People that Changed Our Culture* by Rolling Stone and Jann S Wenner, published by Abrams, £45, hardback, ISBN 978-1-41972-446-6

never had a big photographic staff, and it’s the same today,’ she explains. ‘The magazine is iconic, so lots of people want to shoot for us. There’s nothing like getting the cover of *Rolling Stone*.’

As you’d expect, photographers, eager for one of their images to appear under the iconic logo, bombard Peckman and her team. ‘We’re always looking for new photographers,’ she says. ‘I find Instagram a good way to discover people, and I check out new talent online when I get the time. Word of mouth is very important too. With everything now online, it’s become a lot easier for photographers to share

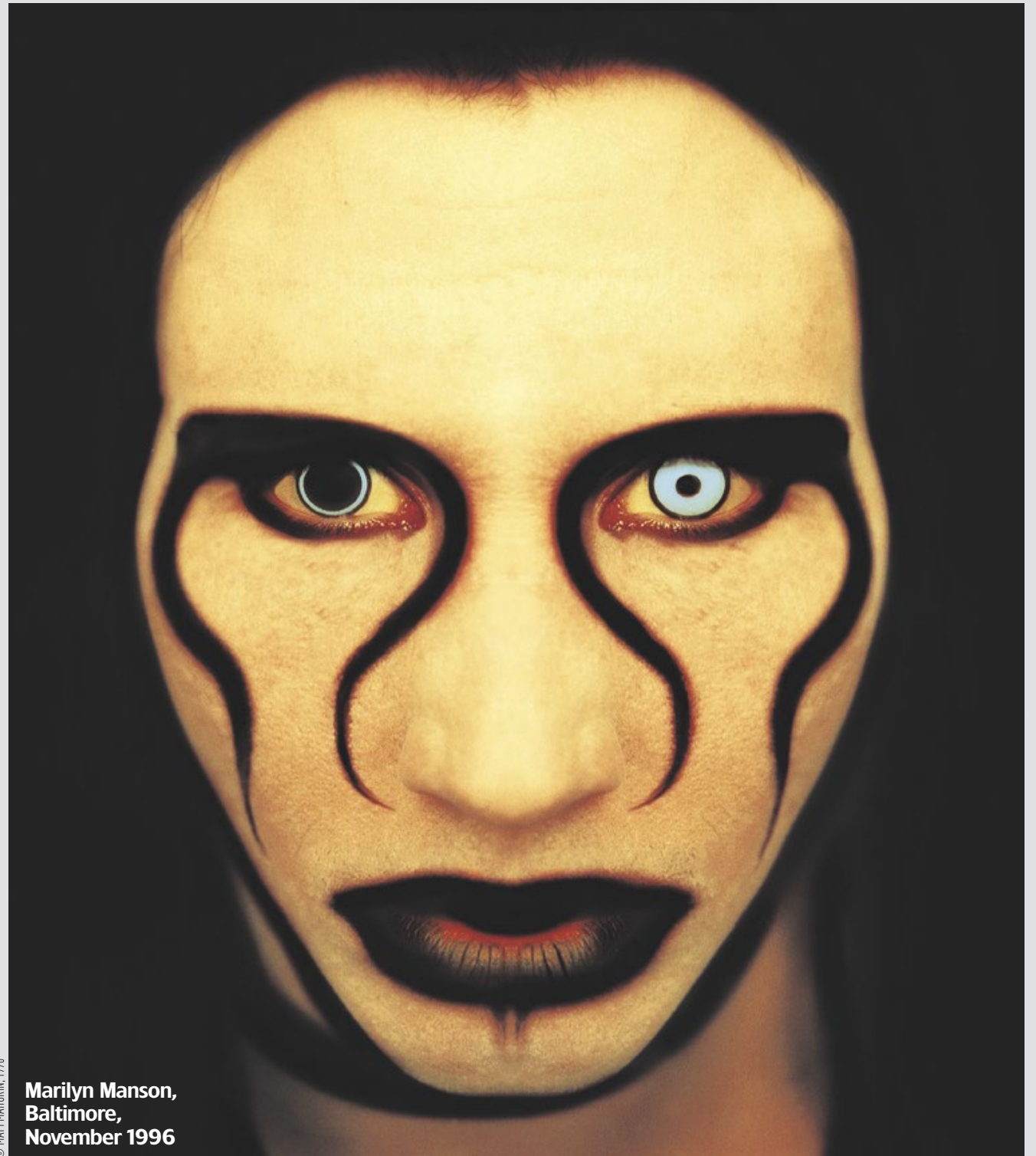




© CHARLES GATEWOOD/THE IMAGE WORKS, 1973

their portfolio – a link to their work with a brief note is the best way for people to proceed, but I can't guarantee I will be able to answer every email I receive!

While even the best-known newspapers and magazines are facing challenging times, the *Rolling Stone* brand remains strong and well respected (it has successfully expanded its presence online). And while Jann Wenner is now at the age when most of his peers are well into retirement, it's reassuring to hear that his son, Theo, is also involved with the magazine – particularly as Theo is a photographer...



© MATT MAHURIN, 1996

Marilyn Manson,  
Baltimore,  
November 1996

## Favourite Rolling Stone covers



© ALBERT WATSON

Jodi Peckman, creative  
director of *Rolling  
Stone* magazine

SO WHAT are Jodi Peckman's favourite covers from the past 50 years of *Rolling Stone*? 'It's a hard question to answer, but I particularly like Annie Leibovitz's cover image of Fleetwood Mac from 1977,' she says. 'It was the beginning of covers with more of an "idea" or concept behind them, more than a portrait. The band were all involved with each other off-stage and mixing partners at the time, so the image has a wonderful, journalistic feel.' As with many of Leibovitz's images, there is quite a story behind this image. Leibovitz explains on the *Rolling Stone* website that she turned up with some cocaine as a 'gift' for the band, which apparently was

perfectly normal for the time. She notes wryly that the gift lasted all of 30 seconds.

'I also really like Mark Seliger's image of the cast of *Friends* from 1995,' Peckman adds. 'This was an elaborate shoot, as it's hard to do covers featuring ensembles of actors. Seliger and I were researching images by the US artist Norman Rockwell and he did a great job of recreating a scene in an old car.'

'A much simpler concept, but an equally powerful image, was Matt Mahurin's close-up of Marilyn Manson – it's like a painting,' she adds. This image (see above) seems to have taken on a life of its own away from the magazine. As well as winning the first Alfred Eisenstaedt Award for Magazine Photography, the image is widely coveted as a standalone piece of artwork and shows how *Rolling Stone* covers still continue to inspire and excite. **See the '100 best covers' on the [rollingstone.com](http://rollingstone.com) website.**





### Jason Steel

Jason Steel is a keen wildlife photographer. He is actively involved with herpetology conservation as a committee member for the volunteer recording-and-conservation organisation Kent Reptile & Amphibian Group. His images are regularly used by many wildlife and conservation groups and charities. Visit [www.jason-steel.co.uk](http://www.jason-steel.co.uk).

# In cold blood

Take a trip into the reptile realm with wildlife photographer **Jason Steel**. He passes on his tips and tricks to get you started

A shutter speed of 1/1000sec has caught this grass snake flicking its tongue to taste the air



**L**ove them or hate them, it can't be denied that reptiles can make for stunning images when photographed well. But these prehistoric-looking creatures have managed to survive in today's world by avoiding being seen. Many people have never even seen a reptile in the UK. So how do you photograph these elusive beauties? In most cases you'll need one of two things – a great deal of luck or a great deal of patience.

The UK has six native species of reptile and all are afforded some degree of protection by UK and European law. Common adders, grass snakes, slow worms and common lizards are all protected by law against being harmed

or traded in any way. Our rarest of reptiles, the sand lizard and smooth snake are fully protected by law, making it an offence to disturb them without a licence issued by Natural England. So unless you already have a licence the only way you are likely to photograph these creatures is by accompanying a licence holder. From here we will concentrate on the four remaining species that you are most likely to find and, hopefully, photograph.

### **Species to photograph**

Slow worms are in fact legless lizards and they can be found in heathland, tussocky grassland, woodland edges and even gardens, where they often hunt slugs and other insects around compost heaps.

Viviparous, or common, lizards are not as common as their name suggests, but they can still be found across the UK. They have adapted well to many environments and can be seen in a variety of habitats including gardens, heathland, woodland edges and glades, open meadows, log piles and hedgerows. Grass snakes are the UK's largest snake species and particularly favour wetland habitats, but they can also be found in grassland near streams or

rivers, or even gardens where there is a pond nearby allowing them to feed on amphibians, or a compost heap where they can incubate their eggs.

Adders are the UK's only venomous snake, but they are not aggressive animals and will only use their powerful venom as a last resort. They are regularly associated with heathland, rough, open countryside, chalk grassland and woodland edges or clearings within dense woodland.

### **Finding reptiles**

As with any wildlife photography knowing your subject is key to getting the images you want. Read up on the species you're aiming to photograph, this will help you find and get close to the reptiles. Reptiles are cold-blooded, so they rely on the sun's rays to warm their scaly bodies, and the best way to find them is to catch them basking in the sun. Different species favour slightly different habitats (see above), but they all rely on open basking areas adjacent to vegetation where they will quickly disappear for cover if disturbed. During the summer reptiles warm up much quicker meaning they need to spend less time basking, so the best time to see them is either in the spring or autumn. The most successful days will be ones with warm hazy sunshine following days of rain when the reptiles will have been unable to bask. Reptiles are quite nervous creatures, and easily spooked, but using a few simple tips you can get close enough to photograph them. ➤







The excellent detail on this viviparous lizard was caught using a macro lens

➤ Approach south-facing potential basking areas with the sun behind you, but watch where your shadow falls, as casting a shadow on the reptile could send it fleeing for cover. Reptiles have a great sense of smell, especially snakes, who flick their tongue back and forth tasting the air for the slightest trace of possible predators. With this in mind, it's best to approach from downwind and avoid wearing any aftershave, perfume or heavily scented deodorant. Both lizard species have good hearing but snakes are technically deaf. Although they can't hear you chatting between yourselves, they will pick up the slightest vibrations in the ground, so walk slowly and tread softly.

## Respecting wildlife

Reptiles are creatures of habit. They regularly use the same basking spots each day, and if disturbed accidentally they will often return to the same spot within half an hour if you

## 'It's best to approach from downwind and avoid wearing any aftershave or heavily scented deodorant'

remain very still and quiet. Once you have learned where they are likely to be you can arrive at the start of the day and get your camera set up ready for their emergence in the morning as the ground temperature rises.

With the recent rise in interest in photographing reptiles, it is worth discussing the need to respect these beautiful creatures. If you take the time to learn their habits and patterns you will be rewarded with the opportunity to get great photos without the need for disturbing them. Catching and handling reptiles, especially snakes for the purpose of photography, can be extremely detrimental to their health and should be avoided. This practice has

become quite common lately and is likely to be one of the contributing factors behind the decline in numbers of reptiles found at many sites. It's something I was previously guilty of until I became aware of the severity of the negative impact such actions can have on reptiles, especially snakes.

## Minimal disturbance

If caught, lizards have a useful trick to evade capture. They can drop their tails, which will simply break off and continue to thrash about to distract the potential predator's attention whilst the lizard makes its escape. Although lizards can survive without their tail, which will eventually grow back to some degree, their tails contain vital fat supplies used to sustain them throughout the winter hibernation months.

Adders are very easily stressed, and excessive disturbance can cause them to stop feeding, or in extreme cases abandon the site and go off in search of a new location where they will be left alone. Obviously such sites are very difficult for the adder to find so it may end up starving to death or freezing when the weather turns cold, as it no longer has access to its known and trusted hideaways. Naturally, there is always the risk of being bitten when handling an adder. Adder bites can be very serious and usually require medical attention. They will not attack humans, but they will defend themselves if they feel threatened, so it's best to keep a respectful distance. A 300mm lens is perfectly sufficient to achieve frame-filling shots without disturbing the snakes.

## Five top tips

You will be rewarded if you follow some basic steps relating to technique and reptile welfare.

**1** As with most wildlife images, forming a connection with the viewer is best achieved by focusing the camera on a subject's eyes and taking images at eye-level. With reptiles, this usually means getting down on the ground. At this level, the camera will be well supported by resting your elbows on the ground or on your kit bag.

**2** The most striking images of snakes often depict the snake's tongue flicking back and forth. To capture this you're going to need a fast shutter speed of at least 1/400sec. The faster the speed, the greater your success rate. Shooting image bursts with the camera on high-speed mode will greatly improve your chances of capturing the flickering tongue in perfect position.

**3** Most reptiles won't be found completely out in the open very often, and when you're trying to photograph them you may find your images end up with untidy backgrounds behind the subject. Unless you plan on entering your images into competitions, there's nothing to stop you from cleaning up the backgrounds in Photoshop with some selective blurring and cloning work.

**4** Some reptiles, especially common lizards early in the morning, may be brave enough to allow you to use a macro lens resulting in some really striking images. You'll need to move very slowly and allow the reptile time to feel safe in your presence. You might even get the opportunity to use a wideangle lens. Using a small aperture affords you a great depth of field and allows you to create effective images showing the reptile in its natural environment.

**5** The best way to encounter reptiles and to learn more about their behaviour is to get involved with your local volunteer Amphibian & Reptile Group (ARG). These conservation-and-recording groups can give you great advice and help you to get involved with surveying for reptiles. To find your local ARG group visit [www.arguk.org](http://www.arguk.org).

## IMAGE THAT WORKS

This grass snake was photographed as it basked at the edge of a stream on a raised bed of reeds. The eye contact makes it an engaging shot and conveys the snake's indecision over whether it should remain motionless or disappear.

It was taken with natural lighting. A reflector may have helped to even the light distribution on the subject,

but the photo was shot in raw format that allowed me to lower the contrast slightly and lift some of the harsh shadows caused by the bright midday summer sun later. The snake's tones work in harmony with the foliage in the background. The fairly shallow depth of field isolates the subject and gives it a three-dimensional quality.





# Trade <sup>in</sup> to trade <sup>up</sup>



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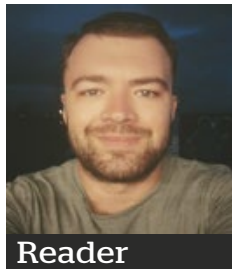
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# Portfolio Review

**New!** Top pros give constructive feedback on your best images

## Paul Eustice



Reader

Paul, from East Sussex, is a keen travel photographer who has been lucky enough to be able to travel for about half the year. He loves to photograph landscapes and cultures from around the world, often off the beaten track. Paul's next trip is to northern Iraq in June, to the Kurdistan region.

## Matt Parry



Professional

Matt is an award-winning travel photographer whose images and articles have been published in a range of leading travel and photographic publications. His wanderlust has taken him to over 55 countries and across six continents. See his images at [www.mattparryphotography.com](http://www.mattparryphotography.com).

AP READER Paul Eustice says: 'I started with a Canon EOS 450D, but after a couple of years found it limiting. I moved on to a Canon EOS 5D Mark III in 2013, which is when I started taking photography more seriously. I work with two lenses – a Canon L-series 17-40mm and 70-200mm, both f/4. I use a Manfrotto tripod, a Haida 10-stop ND filter and a Hoya polariser. For editing, I use Photoshop and the Nik Collection. I don't aspire to competition or commercial success. My main motivation is to capture the best shots that I can of places that many people don't have the means to visit.' Let's see what Matt Parry thinks of Paul's pictures...



3



1

## Solace

**1** 'This is a wonderful shot in its own right, but more so when reading the back story about the conditions in which these Burmese elephants were kept. Paul has very successfully captured a moment between these two young elephants and the considered choice of composition has removed all potential distractions so we can focus on the physical and emotional connection between the animals'

Canon EOS 5D Mark III, 70-200mm, 1/350sec at f/4, ISO 800



2

## A Sight to Behold

**2** 'Paul has avoided the typical straight-on shot of Machu Picchu, in Peru, in favour of this equally incredible vantage point. The morning light is wonderful, plus the low clouds and 30-second exposure combine to create a dynamic image. My only minor criticism is that there is colour fringing on Huayna Picchu and some of the other mountains, which would be very quick and easy to remove in Lightroom. If Paul were to sell prints at A4 or bigger, then this fringing would be very obvious'

Canon EOS 5D Mark III, 17-40mm, 30secs at f/22, ISO 100





# Manfrotto The Reader Portfolio

winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

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Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



### Central

**3** 'I love the composition on this futuristic-looking shot, with the yellow walkway snaking through the frame and contrasting with the straight lines of the converging skyscrapers. I would have liked a little more space at the top of the frame and at the bottom, so as not to crop off the street lights. I'm also a sucker for a good starburst, so a slightly narrower aperture could have given cleaner bursts on the street lamps, although this is possibly limited by Paul's lens'

Canon EOS 5D Mark III, 17-40mm, 10secs at f/13, ISO 100



### Gentle

**4** 'This Burmese lady makes for an interesting subject, thanks to the traditional tattoos on her face. She is looking directly at Paul, so is engaged in the shot. However, while Paul has used a wide aperture and a long focal length to knock the background out of focus, I think this image would also have benefited from a cleaner, less distracting background. It's still a wonderful portrait, though'

Canon EOS 5D Mark III, 70-200mm, 1/500sec at f/4, ISO 800



### Buzkashi

**5** 'This shot is of Kyrgyzstani locals playing buzkashi. The light is great and the dust hides the rider in the background, but I would have liked to see clearly the goat's carcass the two teams are contesting for'

Canon EOS 5D Mark III, 70-200mm, 1/1000sec, f/8, ISO 320

## Matt's tips

● 'Paul clearly has a great eye for a shot. He currently edits his images in Photoshop and I think he would benefit from using Lightroom. Some of the images were a tad oversharpened and a few had fringing that could be resolved in Lightroom.'

● 'Not everyone has the confidence to approach a stranger and ask for their photograph, making it one of the hardest yet most rewarding aspects of travel photography. While language can be a barrier, don't be afraid to reposition subjects for the best light or background (by moving yourself or directing them).'

● 'When Paul looks to change his lenses, a good wideangle would be the Canon EF 16-35mm f/4L. This is a fantastic lens for the type of shots Paul likes to take, and not much more expensive than his Canon 17-40mm f/4.'

## Matt says

'I've never had the chance to have my work critiqued in such a useful manner and I'll take everything Matt says on board. I'll certainly be looking to incorporate Lightroom into my workflow, and I'll bear the backgrounds in mind. Also, the Canon 16-35mm lens has been on my list for a while, so maybe it's time to finally bite the bullet!'





# Fujifilm GFX 50S

Fujifilm’s foray into the digital medium-format market was big news last year, but does the **GFX 50S** live up to expectations? **Michael Topham** finally gets to find out

### At a glance

£6,199 body only

- 51.4-million-pixel medium format sensor
- Fujifilm G mount
- 100-12,800 (50-102,400 extended)
- 117-point contrast-detect AF system
- 3fps continuous shooting
- Dual SD slots

### For and against

- 
- Phenomenally good resolution and dynamic range
  - Intuitive layout of buttons and controls
  - More compact than typically associated with medium format
  - Removable viewfinder with optional tilt adapter
  - Autofocus performance
  - Touchscreen could be further implemented
  - Out of its comfort zone shooting action and sport

### Data file

Sensor	51.4-million-pixel sensor
Output size	8256x6192
Focal length mag	0.79x
Lens mount	Fujifilm G Mount
Shutter speeds	60min-1/4000sec (mechanical) 60min-1/16000sec (electronic)
ISO	100-12,800 standard 50-102,400 extended
Metering	TTL 256-zone metering
Metering modes	Multi, Spot, Average, Center Weighted
Exposure comp	+/-5EV in 1/3 steps
Drive	3fps
Video	Full HD (30/25/24p)
External mic	Yes, 3.5mm stereo
Viewfinder	0.5in, 3.69 million dots OLED
Display	3.2in, 2.36-million-dot LCD
Memory card	SD, SDHC, SDXC (dual slot)
Power	NP-T125 Li-ion battery
Battery life	Approx 400 shots
Dimensions	145.5x94.2x91.4mm
Weight	825g (with battery and card)

For the last few months I’ve kept telling myself that good things come to those who wait, in the hope that when Fujifilm’s new medium-format mirrorless camera finally arrived at the office I might be in with a fighting chance of taking it out for a spin.

Thankfully, the wait to get hands on with a final production sample is over and we’re now in a position to find out if it satisfies professional and commercial shooters who insist on nothing but the finest resolution one can expect from a medium-format camera that boasts an imaging sensor 1.7x larger in area than a 35mm full-frame chip. The GFX 50S sits in the same league as the likes of the Pentax 645Z and Hasselblad X1D-50c, adopting a similar approach to Fujifilm’s X-series models in the way it’s designed to

be smaller, lighter and generally more convenient to use than its rivals. Before commenting on its performance, let’s refresh ourselves with Fujifilm’s rationale behind the GFX system and what the GFX 50S brings to the table.

### Features

When the GFX 50S was unveiled last September, Fujifilm was keen to stress that its X-series of interchangeable lens cameras cover a wide range of subjects and are suited to a large majority of users, but for high-end users and professionals, particularly high-end commercial work, there is a demand for a new system. The GFX 50S represents the first model in what will be a range of GFX cameras and is equipped with a 51.4-million-pixel sensor that presents a 8,256x6,192-pixel resolution in the 4:3 aspect







**We tested the GFX 50S in a variety of different situations, including a shoot at the beach. Its compact form factor helps ensure it's neither too bulky or unwieldy to use and carry when out on location**  
**Fujifilm GF 63mm f/2.8 R WR,  
1/2500sec at f/3.2, ISO 100**

ratio. This G-format sensor is different to the APS-C X-Trans sensors we're used to seeing in Fujifilm's X-series models in that it has a Bayer-pattern filter array that uses specially shaped micro lenses and is manufactured using an optimised silicon process. Who actually makes the sensor is unknown, but we rather suspect that it's made by Sony and is very similar to the one used inside the Hasselblad X1D-50c. To put the size of the chip into perspective, it's four times the size of the sensors used in Fujifilm's APS-C X-series cameras. Though the pixel count isn't much higher than the Canon EOS 5DS or EOS 5DS R, the pixel pitch is greater, which should see it deliver impressive dynamic range coupled with low image noise at high sensitivities. On the subject of sensitivity, the camera provides a standard range

of ISO 100-12,800 that's expandable to ISO 50-102,400.

To ensure the form factor is kept small, the camera features a mirrorless design with a focal-plane shutter that's claimed to be good for 150,000 actuations. If you wish to shoot faster than the mechanical shutter's 1/4000sec limit you can employ the electronic shutter that lets you dial in a shutter speed up to 1/16000sec. In addition, users are given the option to select an electronic front curtain shutter to minimise the risk of image blur. Going mirrorless enables the camera to have a large-diameter mount with an extremely short flange distance of just 26.7mm, which Fujifilm has named the G Mount. This construction has allowed Fujifilm's designers to create a very compact body, while the use of a focal plane shutter allows lenses

to be made smaller. We'll touch on the handling in detail shortly, but from the moment you pick it up you instantly become aware that it upends the common perceptions regarding the unwieldiness of medium format.

As we've seen before with the company's X-Pro2 and X-T2 models, the GFX 50S inherits Fujifilm's latest X-Processor Pro imaging engine. The fact it shoots at 3fps in its continuous shooting mode underlines that it's not built for speed and is better suited to landscape, portrait and studio work where rattling out a fast burst in short succession isn't as critical. With regard to focusing, the GFX 50S provides a spread of 117 contrast-detect AF points in a 9x13 formation across the frame. If this doesn't seem enough and more accurate pinpoint control is required, there's the option to

switch to 425 contrast-detect points in a 17x25 arrangement.

Like the X-Pro2 and X-T2 there's a dedicated focus lever to highlight and reposition the focus point, with the benefit of being able to tap the 3.2in 2.36-million-dot touchscreen at the rear to adjust focus if you'd prefer. For the first time on a Fujifilm camera, the touchscreen gives you the option to select and adjust options in the quick menu. As we'd expect, the touchscreen also supports standard finger gestures to zoom in to inspect sharpness and swipe between shots in playback mode. As with the X-T2, the GFX 50S's screen is the three-directional tilting type, enabling it to be easily tilted when shooting in both landscape and portrait orientations. Above the screen, a 0.5in 3.69-million-dot electronic viewfinder takes





pride of place. This has been meticulously thought through and is detachable, giving users the option either to shed even more bulk from the body, or to attach the optional EVF-TL1 tilting adapter (£579) to enable vertical tilt and horizontal rotation.

In typical Fujifilm fashion, the GFX 50S provides a suite of 15 film simulation effects, which can also be applied to video. As a camera that's out to appeal to high-end stills photographers it's no great surprise to find 4K video omitted. Those wishing to record the occasional movie will have to make do with Full HD recording at 30, 25 or 24fps (36Mbps) with a maximum record time of 30 minutes. On the left side of the body you'll find a pair of 3.5mm ports to attach a microphone and plug in headphones for audio monitoring, while on the opposite side you get dual SD card slots behind a weather-sealed door. Other interface options include USB 3.0 for computer-tethered shooting, an HDMI micro connector to output images to an external monitor and a 2.5mm remote shutter release terminal. Users can connect the optional AC power adapter AC-15V to the DC input terminal to use an external power source for camera operation and charging.

Build and handling

Those familiar with cameras like the X-Pro2 and X-T2 will feel at home with the GFX 50S in their hands as many of the buttons and



True-to-life colour is recorded in this photograph of Hever Castle in Kent. Fujifilm GF 32-64mm f/4 R LM WR, 1/340sec at f/11, ISO 200

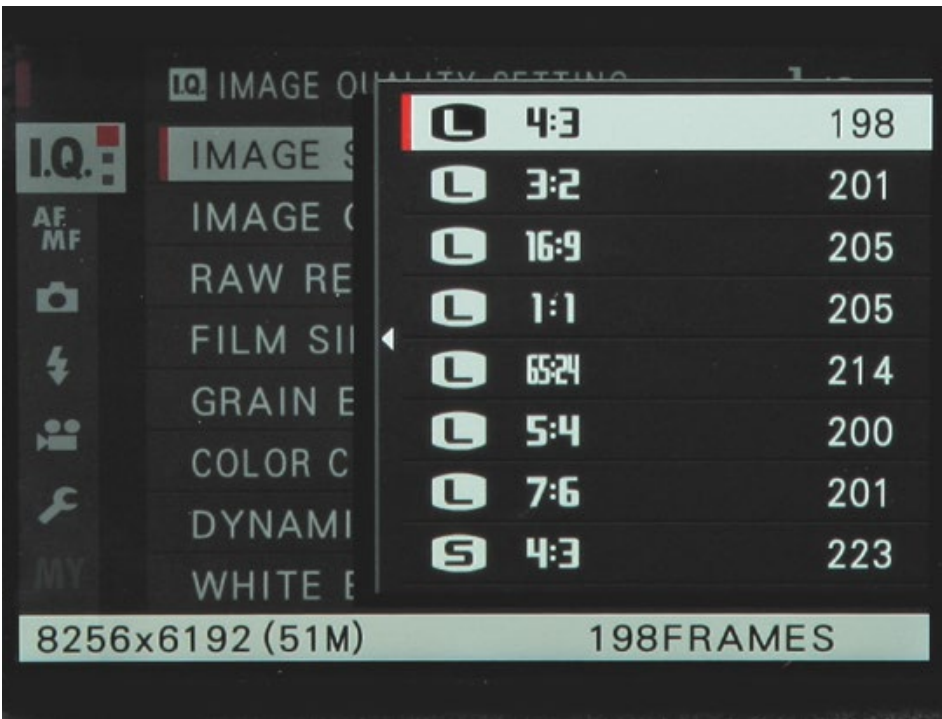
dials operate similarly. Wrap your palm around the chunky handgrip and your thumb rests comfortably beneath the rear dial and off to the side of the focus lever. On the corner of the thumb rest you get a small button to gain access to the Q menu, which can be customised to display regularly used settings as you wish them to appear. Just above this is a small customisable function button – just one of nine buttons across the body that can be issued to up to 36 settings.

On the top-plate are two large dials to take manual control of shutter speed and ISO. Rotate the shutter speed dial to its 'T' setting and you can scroll through the full shutter-speed range using the rear dial, with the option to set an

exposure as slow as 60 minutes. One great addition is Fujifilm's decision to add a 'C' setting to the ISO dial between the Auto ISO and ISO 100 settings. This allows users to override the ISO dial and control the sensitivity using the front dial. To prevent this being knocked and the sensitivity being adjusted unexpectedly, Fujifilm has added a fail-safe function whereby the dial has to be clicked inwards prior to adjusting the ISO. Anyone struggling to find the video mode will find it buried at the bottom of the drive mode settings, and though I found the button layout to be generally good, the position of the playback and delete buttons did prove to be rather awkward, in that they can't be accessed with

your right hand. One solution is to customise the Fn4 button to perform playback, which then allows you to access it with your thumb. My only other qualm regarding the buttons is that the shutter button isn't threaded and therefore prevents the use of a screw-in-style cable release. Though some may question the lack of an exposure compensation dial, it's easy enough to hold the dedicated button beside the on/off switch and dial in a few stops of compensation using the rear dial.

Another feature I'm yet to talk about is the 1.28in monochrome LCD monitor on the top-plate. When the camera is switched off it displays the battery life, frames remaining on the card as well as



The GFX 50S allows users to choose from up to seven different aspect ratios

Image formats

THE GFX 50S saves images in a variety of formats and quality, including two sizes and three compression levels of JPEGs (Normal, Fine and Super Fine), not forgetting the compressed or uncompressed raw format. When you enter the main menu, the first option you'll find under the image quality setting is Image Size. From here you have the opportunity to select your preferred aspect ratio. The default 4:3 (8256x6192) aspect ratio is found at the top, with 3:2 (8256x5504), 16:9 (8256x4640), 1:1 (6192x6192), 65:24 (8256x3048), 5:4 (7744x6192), 7:6 (7232x6182) aspects listed beneath. It's rather

helpful that the GFX 50S displays the pixel resolution for each aspect as well as the number of frames you'll be able to shoot on the card that's loaded at the bottom of the screen. When shooting, you can glance at the top-plate LCD to check what image quality the camera is set to, however it's worth bearing in mind that no icon is displayed on the top-plate panel when the camera is set to shoot in the raw format only. As we've seen on X-series cameras in the past, the GFX 50S supports an in-camera raw conversion function. This enables raw file processing with the ability to save images as 8-bit TIFFs.



which SD card slots are occupied. Turn the camera on and it displays important shooting information, including shutter speed, aperture, exposure compensation, ISO, image quality, exposure mode and even the film simulation mode. It can be customised to display eight items in total and there's a button beside it to invert the background so it's easier to view in the dark.

The GFX 50S feels solid, robust and more than up to the task of being used outside of a controlled studio environment. Its durable magnesium-alloy body comes with no fewer than 58 weather seals to prevent dust, sand or moisture damaging the internals. It didn't flinch at being caught up in a sand storm at the beach during testing and didn't show any side effects from getting a soaking during an unexpected downpour on a landscape shoot. The overall build quality is of such a high standard, I can't think of any challenging environments other than maybe the Arctic or underwater where the GFX 50S would be out of its comfort zone. To add a little extra peace of mind, all GFX 50S users qualify for Fujifilm's professional service scheme, which is free for two years and promises customers

a loan until a repaired camera is returned, eligibility for free camera health checks and sensor cleans, and a telephone support number.

### Performance

The first opportunity I had to put the camera through its paces was at the beach where I used all three lenses supplied for review. These were the GF 63mm f/2.8 R WR, GF 120mm f/4 R LM OIS WR macro and GF 32-64mm f/4 R LM WR. When you take the reverse crop factor of 0.79x into consideration, the 63mm lens is equivalent to around 50mm in 35mm terms and became my go-to option for full-length portraits, swapping over to the 120mm f/4 macro lens (equivalent to approximately 95mm) for tighter headshots. The beauty of the 63mm f/2.8 lens is its size. Compact and lightweight, I took to shooting single-handed at times when I was offering guidance to the model or holding a reflector in my left hand. I can't ever recall using a medium-format camera so easily in one hand and the truth is, it's no more unwieldy than a DSLR with a fast prime when a lens the size and weight of the 63mm is attached. It's only when



The GF 63mm f/2.8 R WR is good for portraiture and is equivalent to 50mm in the 35mm format  
Fujifilm GF 63mm f/2.8 R WR,  
1/500sec at f/2.8, ISO 100

## Focal points

There's more to the GFX 50S than its resolution and it's well geared up for professional use

### Tethering

The GFX 50S supports tethering via Fujifilm's X Acquire software that's free for Mac and Windows users. Alternatively, you can download Adobe's Fujifilm Tether Shooting Plug-in PRO for Lightroom, but this does cost around £60. For more information on this plugin, visit <https://creative.adobe.com/addons>.

### Customisation

There's little you can't customise on the GFX 50S. The command dial setting can be reversed, there are nine customisable function buttons that can be set to 36 settings and you can edit and save the settings on display in the quick menu.

### Wireless communication

Wi-Fi can be assigned to any of the function buttons. From the camera's wireless settings you can turn the resize image for smartphone setting on to downsize images to a 3-million-pixel resolution to save memory.



### Touchscreen

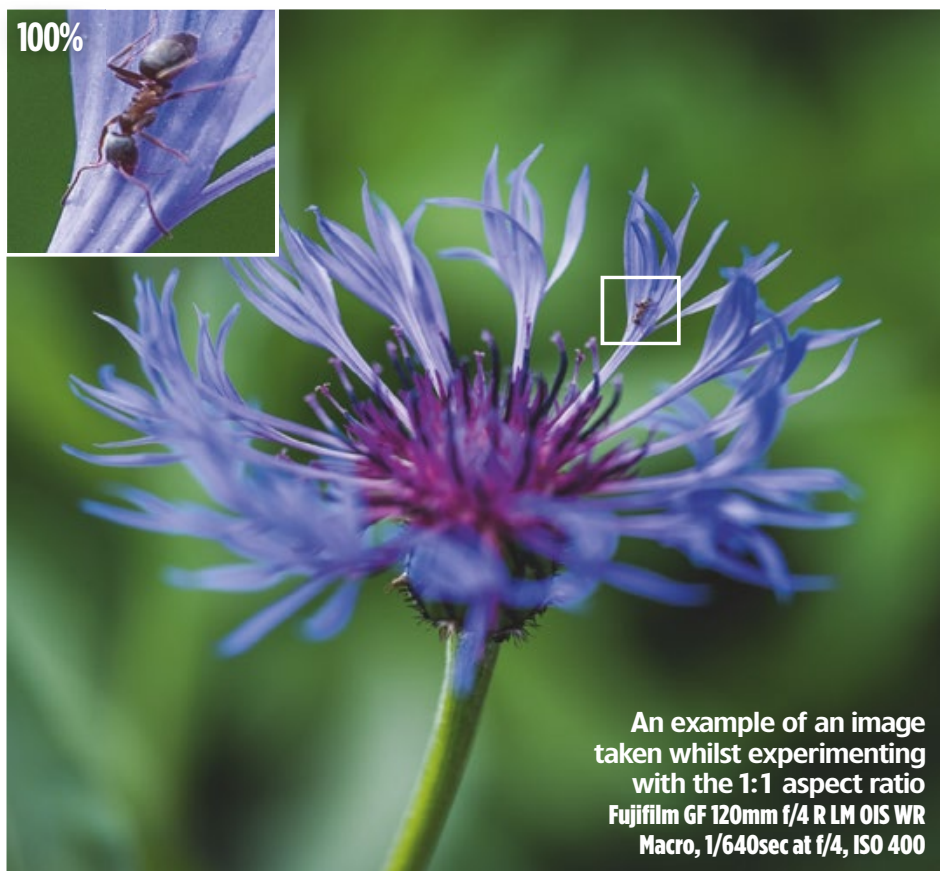
It can be used to reposition the AF point in the frame, double tapped in shooting mode to inspect focus as well as adjust all the settings you'll find from the quick menu. In playback mode it can be used to swipe through shots and it supports pinch and zoom gestures too.

### Dual memory cards

The card slot setting can be set to sequential so that it records to the second card in slot 2 when the card in slot 1 is full. Alternatively, the card in slot 2 can be used for backup purposes or to save raw files on one card and JPEGs to the other. This is controlled from the Save Data Set-up option in the Set Up menu.







➤ you use larger primes and heavy zooms like the GF 32-64mm f/4 that single-handed operation is ruled out.

Those expecting an X-T2 level of AF performance are in for a bit of shock. The GFX 50S's contrast detect AF system is noticeably slower and feels a little sluggish by today's mirrorless standards. It reminded me of what it was like shooting with the X-T1 before the X-T2 came onto the scene with its Intelligent Hybrid AF system, which combines on-sensor phase detection AF with contrast AF. The AF acquisition speed won't prove so much of a concern with those who shoot static subjects, but with medium-to-fast moving subjects it does fight to keep up. The fact the AF system relies on contrast to acquire accurate focus also means it's fairly slow at locking on in low light. There's no AF assist beam to help you either, which further highlights that low-light shooting really isn't the GFX 50S's forte.

Bring the camera's circular rubber eyepiece to your eye and you quickly appreciate how good a viewfinder it is. It's large and bright and presents all the key benefits of an EVF. You can view exposure changes as they happen live, view framing guidelines, highlight alerts, the main menu and cycle through different views using the Disp/Back button. It offers a clear crisp view and it renders colour just as you see it with the naked eye. Unfortunately the tilt adapter wasn't available at the time of

testing, but having used it before I can vouch for its excellence. It expands the usability of the removable electronic viewfinder by offering a range of movement to suit eye-level shooting from a wide variety of angles.

After several shoots I discovered I was firing off 400 shots before I was getting close to exhausting the battery. There's the option to view the battery level as a percentage, and those wanting to shoot for longer periods without interruption may want to look at the optional battery grip. This provides a solid grip, shutter release button, command dial, focus lever and six function (Fn) buttons to aid with handling, and also accepts an extra battery to enable shooting for extended periods of time. Adding the battery grip does turn the camera into a chunky beast and given the choice I'd choose to drop in spare batteries as and when required to take advantage of the camera's small form factor.

Though not built for speed, I was impressed by how effectively the camera's X Processor Pro imaging engine handles its huge files. Raw files work out at around 117MB each and these were written to a Lexar Professional 633X 32GB card without any fuss. Despite churning out huge files, it never felt like I was waiting for the camera to play catch up, which is particularly important for commercial users who demand fast processing times in order to turn around images quickly.

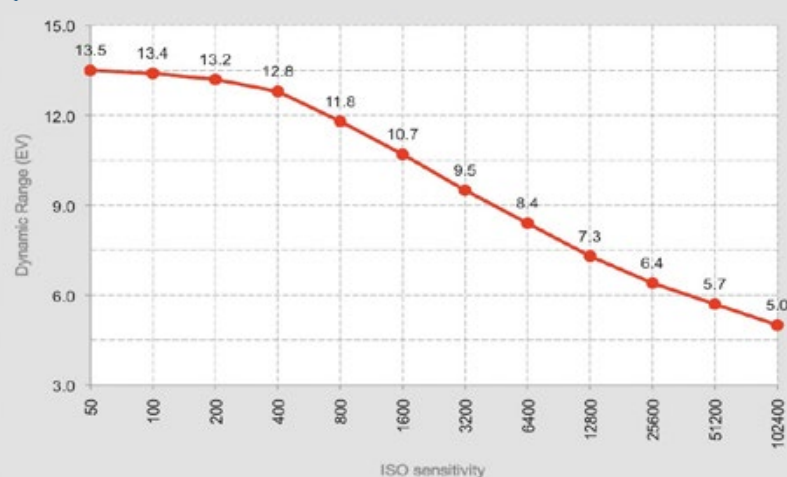
AP

## Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

With the GFX 50S you don't just get a jaw-dropping resolution; you get an all-round sensational image-quality performance. It's not until you start working on files that you appreciate how much leverage the sensor offers. The dynamic range is so extraordinarily good you can pull back detail from where you didn't think it was possible, and best of all you introduce virtually no noise doing so. Knowing the kind of leverage, resolution and noise response it offers, I wouldn't hesitate spending a few hundred pounds hiring it for special one-off shoot.

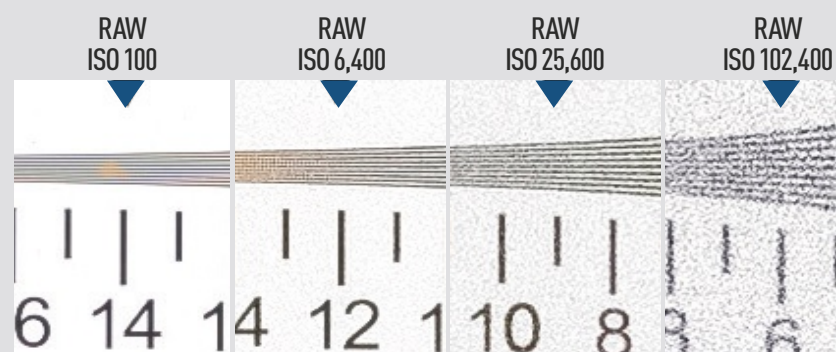
### Dynamic range



Our dynamic range testing indicates that the GFX 50S exceeds 13EV between its lowest sensitivity setting (ISO 50) and ISO 200. Rotating the ISO dial clockwise to ISO 400 sees the figure drop to 12.8EV, with the dynamic range figure staying above 10EV up to ISO 1600. Increasing the sensitivity sees the dynamic range gradually decline by approximately 1EV at each setting beyond this point, with 9.5EV at ISO 3,200, 8.4EV at ISO 6,400 and 7.3EV at ISO 6,400 all being recorded. As the graph clearly illustrates, the dynamic range drops below 6EV beyond ISO 25,600, with 5EV being recorded at ISO 102,400.

### Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 400 to give the resolution in lines per picture height.



Being one of the rare occasions when the sensor's performance outperformed our resolution chart it was necessary to shoot from double the distance to determine our final results. Our tests reveal that the sensor resolves a maximum of 5,600l/ph between ISO 100 and ISO 400. This figure drops to 5,200l/ph at ISO 800 and ISO 1600, with 4,800l/ph being recorded at ISO 3200 and ISO 6400. The detail resolved at ISO 12,800 (4,000l/ph) remains high but starts to tail off beyond this point as noise becomes ever more prevalent.



# Amateur Photographer

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## Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 100



RAW ISO 1,600



RAW ISO 6,400



RAW ISO 25,600



RAW ISO 51,200



RAW ISO 102,400



An examination of test images taken right through the sensitivity range reveals that the sensor produces noise-free results between ISO 100 and ISO 800. Push up to ISO 1,600 and you can start to make out luminance noise creeping in, but it's not immediately obvious and you won't notice it unless you inspect images at very high magnification. There's more luminance noise introduced at ISO 3200 and at ISO 6400, and we began to notice a reduction in colour saturation in our raw files at these settings. Detail remains high at ISO 6400 and this is the limit at which I'd be willing to push the sensor to in a low-light scenario. Shoot at ISO 12,800 or 25,600 and you'll need to be prepared for more luminance noise and muted colour, with ISO 51,200 and ISO 102,400 settings best avoided at all costs.

## The competition

<b>Pentax 645Z</b>	<b>Hasselblad X1D-50c</b>	<b>Canon EOS 5DS R</b>
<b>Price</b> £6,599 (body only)	<b>Price</b> £7,788 (body only)	<b>Price</b> 50.6MP CMOS
<b>Sensor</b> 51.4MP CMOS	<b>Sensor</b> 50MP CMOS	<b>Sensor</b> 50.6MP CMOS
<b>ISO</b> 100-204,800	<b>ISO</b> 100-25,600	<b>ISO</b> 50-12,800
<b>Continuous shooting</b> 3fps	<b>Continuous shooting</b> 2.3fps	<b>Continuous shooting</b> 5fps
<b>Reviewed</b> 29 September 2014	<b>Reviewed</b> Not yet tested	<b>Reviewed</b> 12 June 2015
★★★★★		★★★★★

Read the full tests of these cameras at [www.amateurphotographer.co.uk/reviews](http://www.amateurphotographer.co.uk/reviews)

## Verdict

COMPARED to Fujifilm's X-series system that broadly appeals to the mass market, the GFX system is out to target professional photographers and commercial users who demand the type of quality associated with shooting on medium format. To stand out from the competition, Fujifilm has launched its first camera in the GFX system at a competitive price. The GFX 50S is £400 less than the Pentax 645Z and works out at around £1,600 cheaper than the Hasselblad X1D-50c.

Although affordable in medium-format terms, you could quickly find yourself spending a five-figure sum by the time you have added a couple of optics to the cost of the body, which is a lot more than you'll pay for a 50-million-pixel DSLR like the Canon EOS 5DS R with a few pro-spec lenses.

There's a lot to like about the GFX 50S. The level of detail the sensor resolves is so impressive I found myself zooming in to images to inspect things that I wouldn't normally take a second look at. Dynamic range is phenomenally good too, and the noise response allows users to walk away with acceptable results at ISO 3200 and ISO 6400 at a push. Added to this, it's an intuitive camera to use – something that comes down to the way it inherits so many of the things we love about the company's X-series. Compact and highly portable aren't words we usually associate with a medium-format camera, but are relevant when talking about the GFX 50S.



In a few areas, notably its AF performance, it does feel like the first camera in a new series. You get the sense there's room for improvement when it's used in low light or faced with focusing on a moving subject, and it'll be very interesting to see how effective the upcoming firmware update is at addressing these matters.

For many the price puts the GFX 50S out of reach, but rather like getting behind the wheel of a Lamborghini for a day for a fraction of the price of buying one, hiring it at £90 a day for a one-off trip to shoot landscapes in the Scottish highlands say, would be worth it for the quality of the results. It's a system that we feel is only going to get more appealing as it develops and as many more G-mount lenses arrive.

### Amateur Photographer

### Testbench

### Recommended

★★★★★

<b>FEATURES</b>	<b>9/10</b>
<b>BUILD &amp; HANDLING</b>	<b>8/10</b>
<b>METERING</b>	<b>8/10</b>
<b>AUTOFOCUS</b>	<b>7/10</b>
<b>AWB &amp; COLOUR</b>	<b>9/10</b>
<b>DYNAMIC RANGE</b>	<b>9/10</b>
<b>IMAGE QUALITY</b>	<b>9/10</b>
<b>VIEWFINDER/LCD</b>	<b>9/10</b>



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The lens's effective image stabilisation allows handholding at slow shutter speeds  
 Canon EOS 5D Mark IV, 123mm, 1/20sec at f/16, ISO 1600



# Canon EF 70-300mm f/4-5.6 IS II USM

**Andy Westlake** tests the latest iteration of Canon's mid-range image-stabilised telezoom

**B**ack in 1995, Canon introduced the world's first image-stabilised telephoto zoom for SLR cameras, in the shape of the EF 75-300mm f/4-5.6 IS USM. Photographers armed with this new technology could expect to be able to use shutter speeds two stops slower than usual and still get sharp images without blur from camera shake. At the time this was widely dismissed as a gimmick, or a crutch for poor technique. How things have changed – image stabilisation is now seen as a near-essential feature, especially with telephoto lenses.

Ten years later Canon released an updated lens, this time with three stops compensation:

the EF 70-300mm f/4-5.6 IS USM. Towards the end of last year the firm was at it again, and came out with the optic that's the subject of this review; the EF 70-300mm f/4-5.6 IS II USM. Almost predictably, this latest model gains another stop of stabilisation. But it also employs a new Nano USM autofocus motor and an LCD display that can be used to show various kinds of information, all wrapped up in smarter, more modern-looking design. With a launch price of £499 it's not hugely more expensive than its predecessor, but it does cost considerably more than its closest third-party competitor, the 6-year-old Tamron 70-300mm f/4-5.6 Di VC USD.

## Features

With an optical formula of 17 elements in 12 groups including one ultra-low dispersion (UD) glass element, this new optic is more complex than either of its direct predecessors. This is reflected in a slightly larger size: it's 145.5mm long and 80mm in diameter, with a weight of 720g. Slightly surprisingly though, it reports slightly smaller maximum apertures at intermediate zoom settings compared to its predecessor, although the difference isn't of any practical concern. However it uses less glass than Canon's upmarket 'L' series lens with the same zoom range, which is larger and heavier as a result.

Internally a 9-bladed diaphragm with curved blades gives a near-circular aperture for attractive background blur. The minimum focus distance is a usefully close 1.2m,







It's easy to get quick grab shots, thanks to the lens's fast and silent Nano USM autofocus system. Canon EOS 5D Mark IV, 151mm, 1/320sec at f/5.6, ISO 100

➤ bringing a magnification of 0.25x. Its EF designation means that this lens covers a full-frame sensor, making it an ideal partner to the EOS 6D. Of course it can also be used on APS-C sensor bodies such as the EOS 80D, on which it will provide a 112–480mm equivalent view.

The lens's most diverting feature, however, is surely its new top-plate LCD display. Pressing a button beside this cycles it through three modes: focal length (shown as 35mm equivalent on crop-sensor bodies), a camera shake meter in two dimensions, and the

current focus distance complete with a simple depth of field scale. Holding the button for a second switches between dark lettering on a light background and vice versa, while a longer press turns the display off entirely. This is all technically very clever, and the display does a really convincing job of updating in real time as the zoom or focus is changed. But it's not entirely clear what it's really useful for, especially as you can't see the display when looking through the viewfinder.

At the front of the lens you'll find a 67mm thread for screw-in filters, and around it there's a bayonet mount to attach the ET-74B hood. Shamefully though, Canon doesn't include this in the box, instead expecting you to pay a staggering £80 for what is ultimately a cylindrical piece of plastic. You'll certainly want a hood, by the way, as the lens can show severe flare when shooting into the light without one. Thankfully, the enterprising third-party maker JJC will sell you a clone for £15 – I know which one I'd buy.

### Build and handling

In a clear stylistic departure from Canon's older lenses, this 70–300mm features a minimalist black plastic barrel with slightly off-white printed labelling. The construction is lightweight without feeling too insubstantial, which means that lens balances nicely on cameras of all sizes. However you don't get any perks such as weathersealing.

The broad zoom ring covers most of the barrel, unusually including the plastic section in front of the ridged rubber grip. In front of it is a smoothly rotating manual focus ring, which doesn't rotate during autofocus. Closer to the camera body are three switches, one to lock the zoom at the 70mm position (in other

words the lens's shortest physical length), one to switch between auto and manual focus, and the third to switch image stabilisation on or off. There's no separate panning mode, by the way; the lens relies on auto-detection of movement.

### Autofocus

Canon has debuted a new autofocus motor on this lens, dubbed Nano USM, which drives an internal focus group. The firm claims that it combines the speed of ring-type USM for stills shooting with the silence and precision of an STM motor for video. The good news, and indeed one of the lens's highlight features, is that this isn't just hype and the lens's autofocus is very impressive indeed.

Indeed focusing is incredibly fast even when used on a relatively old DSLR body, yet barely audible even to the photographer in a quiet room. Compared to the previous generation 70–300mm with its slow, buzzy micro USM motor and rotating, extending front optics, it's night and day. In general I found autofocus to be consistently accurate too, on both the latest high-end EOS 5D Mark IV and the much older EOS 50D. However you do have to pay extra attention to precisely where you place the AF point, as depth of field is naturally very limited.

Manual focus is, like many lenses these days, electronically rather than mechanically coupled. This allows full-time manual focus, in other words you can adjust the focus manually when desired without having to flick the switch on the barrel to the MF position. One quirk is that when you're using the camera's optical viewfinder, manual focus is only available when the camera is turned on and activated by a half-press of the shutter button; however switch to live view and it's active all the time.



Telezooms are ideal for shooting unusual details. Canon EOS 5D Mark IV, 283mm, 1/640sec at f/5.6, ISO 640





### Image quality

Examining the images I shot with the lens reveal it to be a very competent performer indeed. Tested on the 30MP full-frame EOS 5D Mark IV it produces detailed images at all focal lengths, especially when used at the usual sweet spot around f/8–f/11. The corners of the frame are noticeably soft wide open at 70mm, but with this kind of lens they'll often be out of focus anyway unless you stop down for extra depth of field. However, while the lens offers some very small apertures – f/45 at 300mm even – going much further than f/16 will see a serious loss of sharpness due to diffraction.

Naturally you'll see some vignetting wide open, along with visible distortion that's of the barrel type at 70mm, turning to pincushion at longer focal lengths. There's also visible colour fringing towards the corners due to lateral chromatic aberration. However, all of these flaws can be readily fixed using profiled lens corrections during raw processing, and in-camera with Canon's more recent DSLRs.

Out-of-focus backgrounds are rendered with generally pleasing blur, although bright highlights can sometimes look hard-edged and 'busy', particularly towards the long end of the zoom. Overall I found that the lens's biggest flaw was the aforementioned susceptibility to severe flare when shooting towards the sun, especially when it's just outside the frame.

Crucially for this type of telezoom, the image stabilisation turns out to be pretty effective. I tested it while shooting in local bluebell woods, where the dense foliage cover makes light levels relatively low. This is the kind of situation where IS can make a huge difference, allowing you to exploit slow shutter speeds to keep the ISO low and minimise image noise. I found the IS allowed me to use shutter speeds around 4 stops slower than would otherwise be possible; for example I got sharp images fairly consistently at around 1/10sec at 70mm, and 1/30sec at 300mm.



## Our verdict

WITH the EF 70–300mm f/4–5.6 IS II USM, Canon has made a significant and much-needed update to its mid-range telezoom. Most importantly it has vastly improved the autofocus compared to the previous version, and up-rated the image stabilisation, which together help you get the most from the lens's very respectable optics. This means that in practical use it will deliver more 'keepers', either when shooting moving subjects, or handheld in marginal light.

Build quality and handling are perfectly acceptable for the price point, and the LCD display on top of the barrel is certainly clever, although I'm not sure it brings many practical benefits in this particular lens. But overall this latest 70–300mm is a perfect match to Canon's mid-range DSLRs, offering a great balance between portability and image quality. Indeed for the majority of Canon DSLR users looking for a lightweight telephoto zoom for everyday use, it's now the obvious choice.



### Data file

**Filter diameter** 67mm  
**Lens elements** 17  
**Groups** 12  
**Diaphragm blades** 9  
**Aperture** f/4–5.6  
**Minimum Focus** 1.2m  
**Length** 80mm  
**Diameter** 145.5mm  
**Weight** 710g  
**Mounts** Canon EF

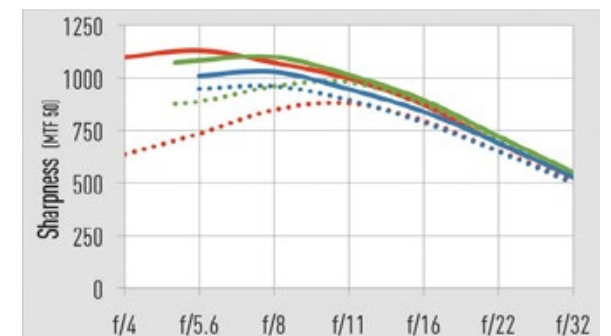
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**Testbench**  
**Recommended**



## Canon EF 70–300mm f/4–5.6 IS II USM

### Resolution

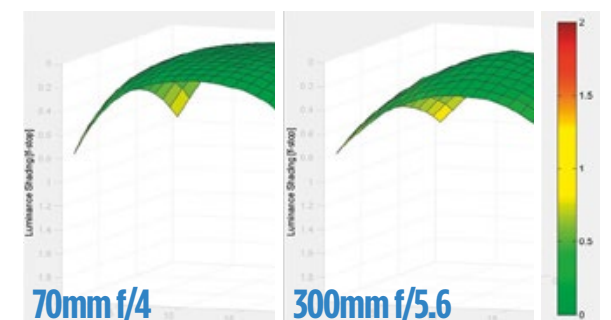
Our Image Engineering MTF tests reveal the lens to be a very creditable performer. Central sharpness is impressive, dropping just slightly on zooming from 70 to 300mm. The corners are notably softer at 70mm, but improve on zooming longer. Overall the sharpest results tend to be obtained at f/8 or a stop either side.



70mm centre ——— 70mm corner .....  
135mm centre ——— 135mm corner .....  
300mm centre ——— 300mm corner .....

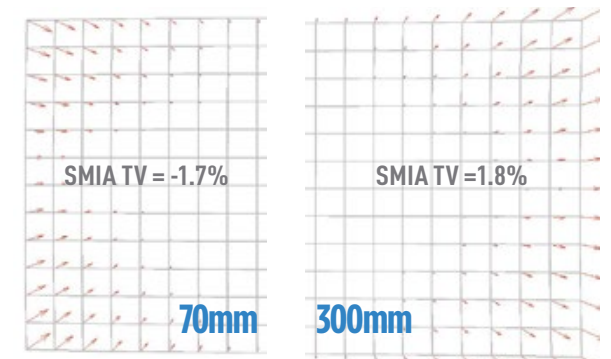
### Shading

Our tests reveal noticeable shading at maximum aperture throughout the zoom range that disappears at f/8. While the magnitude is similar at all focal lengths, the pattern is noticeably more abrupt into the corners at 70mm. This means it'll be more visually intrusive with images that should be even-toned across large areas of the frame.



### Curvilinear distortion

Typically for a telephoto zoom, the lens shows mild barrel distortion at its short end, changing to pincushion distortion at full zoom. I'd want to correct for this when shooting geometric subjects, using either the in-camera corrections in modern EOS DSLRs or lens profiles when shooting raw.





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**CODE: 12PH**



# Sirui 3T-35

**Andy Westlake** tests a clever multifunctional table-top tripod

● £79.99 ● [www.sirui.eu/en](http://www.sirui.eu/en)

CHINESE firm Sirui is one of the best-kept secrets in photography. Despite making a wide range of high-quality camera supports, it has struggled to break into the UK market. This is a shame as some of its products are unique, such as this 3T-35 tripod.

In fact this is a rare item for which the word 'multifunctional' is more than just a marketing affectation. Primarily it's designed to be a table-top tripod, with three possible configurations. With the fixed-length centre column installed it's 23cm tall, but this can be swapped over for an extending column that offers a 26–34cm height range, at the cost of a little stability. Alternatively the head can be attached directly to the legs for low-level shooting at about 12cm. This brings extra flexibility compared to many other table-top tripods, which usually have limited height adjustment.

The legs fold upwards around the centre column, snapping into place magnetically against a steel collar to form a squat cylinder. In this configuration, the device can be used as a camera handle for video shooting. Alternatively if you fold the legs 180° downwards and extend the centre column, the 3T-35 transforms into a selfie stick that's capable of holding an enthusiast compact or mirrorless camera. When it's time to revert to tripod use, twisting a collar at the base of the unit limits the legs to the correct angle.

One of the highlights of the package is the matched ball head. Exquisitely machined from aluminium alloy, it's topped by an Arca Swiss-type quick-release clamp that has a sprung safety catch to stop your camera accidentally sliding off. There's only a single lock for the ball and the rotating base, but that's understandable given its compact size.

Photographers of a conservative disposition may be disconcerted by the finish of our review sample, but have no fear: despite its bright red colour this tripod is still perfectly strong and stable. Naturally an understated all-black version is also available to suit traditionalists. In fact the Sirui 3T-35's load capacity is genuinely impressive; during the course of my testing I found it could support a Canon EOS 5D Mark IV fitted with a Tamron 70–200mm f/2.8 zoom giving a combined weight of 2.4kg, with no apparent problem.

## Our verdict

While £80 might seem a lot for a table-top tripod, with the 3T-35 Sirui has produced a surprisingly versatile and useful device. It's beautifully finished, deceptively strong, and folds up to a neat, compact and easy-to-carry package. If you don't want to carry around a full-size tripod it's a very capable alternative.



## At a glance

- Max height: 34cm
- Folded length: 23cm
- Weight: 440g
- Max load: 4kg

## Grub screws

Small screws at each end of the two centre columns and on the head platform allow the various parts to be fixed together so they won't undo

## Rubberised feet

These prevent the tripod from marking delicate surfaces, and provide a bit of extra grip

## Carabiner

Can be used to clip the tripod to a bag strap or belt



## Kit contents

The tripod comes with two interchangeable centre columns and a couple of allen keys, with everything fitting neatly into the supplied nylon carry case





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## Ensure you have enough power for time-lapse photography

### Power up

**Q** This summer I will be visiting rural France where, I hope, there will be minimal light pollution at night. My aim is to get some decent shots of the Milky Way and to do some very long star trails. I will be using an Olympus OM-D E-M1, and my major concern is that at the moment I am getting about two hours of time-lapse running at the most before the battery goes flat. Are there any options for a bigger battery or even external power? Though I probably won't be anywhere close to a mains socket.

**Steve Paterson**

**A** There are several options available. First of all, check the camera is set to use the least power in the first place. Using silent shutter mode could save a bit of power as the mechanical shutter won't need to be fired and re-cocked for each exposure. Turn off image reviews, too. You could also cover the EVF eye/face sensor to force the more power-thrifty EVF to be active over the main rear screen. Just blanking the screen doesn't extinguish the backlight, unfortunately. If you have the HLD-7 battery grip you should, in theory, be able to double capacity with a second battery. The HLD-7 also accepts a 9V external power supply. This works with the Olympus PS-AC1 AC adapter, which has the correct proprietary power connector. This does need a mains AC supply, but you could use an inverter connected to, say, a car's 12V power. The Olympus PS-AC1 AC adapter costs around £99, but you can get third-party equivalents for a fraction of the price. Lastly, you can try using a dummy battery connected to a power bank. If you're handy with a soldering iron this could be an inexpensive project, while retail products from, for example, Tether Tools, are also available.

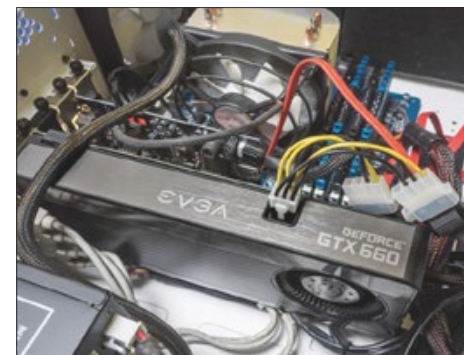
## Full-frame lenses for crop-frame body

**Q** I'm sure I'm not the first beginner to have this brainwave, but I thought I would ask for opinions. At some point, I'd like to get a full frame camera. For now, I have a Nikon D5300, and am thinking of getting a D810. Would it be a smart or dumb move to buy FX lenses now for my DX body so I can just buy a full-frame body in the future and keep the lenses? **Clayton (from AP forum)**

**A** There will be advantages and disadvantages in getting FX lenses for your DX-sensor D5300. You're right in that you won't have to go through the hassle of replacing your DX lenses when you upgrade. Your D5300 will also crop the edges off the FX frame, so you should see good image quality at the sides and corners of the frame. There is also more in the way of higher quality, pro-spec glass to be had in FX guise. As for the downsides: FX lenses can be more expensive than their DX equivalents, and larger and heavier for the same field of view. Finally, because of the crop factor, you can end up with odd zoom ranges and won't get the very widest of wideangle views.

### Boost performance

**Q** A friend of mine is heavily into video editing and I learned that Adobe Premiere Pro benefits greatly from hardware acceleration via a dedicated graphics card. I'm not particularly interested in video production but I am thinking of replacing my PC and am wondering if a dedicated graphics card would improve the performance of Photoshop and Lightroom in the same way that it does with Premiere. **Ken Atkins**



**A Graphic Processing Unit (GPU)**

**A** This subject revolves around Graphics Processing Units (GPUs). Originally, a computer's display circuitry would scan the section of memory in your computer that contained display data and convert it into a signal that could be displayed. The computer's processor did all the work and graphics used up system memory. To improve performance and preserve main system memory, graphics co-processors with their own video memory evolved, leaving the main computing processor and memory to run at full speed and capacity. Graphics processors evolved into parallel processing systems, improving 3D graphics performance. These were the true GPUs. Adobe Premiere Pro uses GPU hardware acceleration to speed up display and rendering functions, and it can save a lot of time. Photoshop has had GPU acceleration for quite a while, but it was only used in graphically intense functions, like vector graphics. Until about two years ago, there was no GPU acceleration option for Lightroom. But since the addition of this option, depending on the age and specification of your graphics card and the resolution of your display, when GPU acceleration is enabled you will notice less lag and choppiness when moving adjustment sliders. Only functions in Develop mode benefit, but it does make the experience of adjusting your images much smoother.

**Q&A compiled by Ian Burley**



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## Professor Newman on...

# Painting with light

Bob Newman explains how recorded brightness relates to the lightness values of a photograph

**L**iterally, photography means 'painting with light'. The name is in fact much more descriptive than many people realise. If it were kept well in mind, it would yield an often missing intuition into the nature of photographic imaging.

Consider how painters work. They look at a scene with their eyes and then apply pigments to a piece of canvas. Their aim is that the light reflected from the pigments will produce a visually convincing representation of what they saw with their eyes.

In effect, what they have done is to measure the strength of the light of each piece of the scene, categorised it as a shade, and then applied paint onto the canvas in a corresponding area, which matches that shade. The paint has two characteristics, colour and lightness. The colour of the paint refers to the way light reflected off it will stimulate the three different types of colour receptor in the eye and ideally it should produce a similar stimulus

to the light originally reflected off the subject. 'Lightness' is somewhat more complex. The aim is that the viewer should see a similar range of light and dark tones as was present in the original scene.

There are obviously limitations on this objective. For instance, if the sun is present in the scene, there is absolutely no way it will be possible to make a blob of paint reflect a similar amount of light as is emitted by the sun. Instead, painters will reserve their lightest paint for the sun.

If painting, for instance, some whitewashed walls in a sunny scene, then those walls will have to have a lower lightness than the sun, so they will be painted in a grey rather than white. They proceed with their painting, trying to make sure that the values for lightness in the picture are ordered in the same way as the brightness of what they see in front of them. What matters is not that the lightnesses exactly match the strength of the light, but that

everywhere in the picture if one object appears brighter than another, then its representation in the picture will also be lighter.

Thus, the 'lightness' of their painting is a completely different thing to the 'brightness' of the scene that they are painting, but in the painting the lightness values must be arranged to give the same impression as the brightness values in the original scene.

A camera is trying to do exactly the same task. It needs to arrange for the lightness values in its output to give a visual impression of the brightness values that the sensor measured in the scene projected upon it. A camera doesn't do the whole job. Presenting those lightness values to your eye is the task of a printer or display – the camera simply produces a data file which tells the output device what those lightnesses should be.

The distinction between lightness and brightness is a subtle but important one. I hope that this analogy helps to explain it.



**A printer, like a painter, lays down pigment to establish a desired lightness**

**Bob Newman** is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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055XPRO3	£169	804RC2	£57
055CXPRO3	£269	MHXPRO-3W	£109
055CXPRO4	£279	410 Geared	£153
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Free monopod with carbon tripods

### INDURO

Stealth Series Carbon Fibre Tripods:			
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CLT103	£207	CLT303L	£328
CLT104	£225	CLT304L	£346
CLT203	£270	CLT403	£342
CLT204	£288	CLT404L	£427
Grand Series Stealth Carbon Fibre Tripods:			
GIT203	£337	GIT304L	£477
GIT204	£360	GIT305L	£495
GIT303	£427	GIT404XL	£553
GIT304	£445	GIT505XXL	£675

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Wide adapter	£38	Big Stopper	£61
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ND Grad set Soft	£185	Black + White	£142
ND Grad set Med	£185	Urban Set	£149
0.3 ND Grad	£74	ND Grad set	£142
0.6 ND Grad	£74	Individual Grad	£53
0.9 ND Grad	£74		
Little Stopper	£89	SW150	
Big Stopper	£89	MK II Holder	£129
Super Stopper	£89	Adapter rings	£80
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0.9 Pro Glass ND	£118	Stoppers	£114
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CANON 135mm f2 USM "L" SUPERB LENS.....	MINT BOXED £675.00
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CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £825.00
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NIKON 16 - 35mm f4 "G" ED AF-S VR LENS LATEST.....	MINT+HOOD £775.00
NIKON 18 - 35mm f3.5/4.5 AF/D ED IF.....	MINT BOXED £239.00
NIKON 18 - 55mm f3.5/5.6 A/F "G" ED AF-S MKII.....	MINT £59.00
NIKON 18 - 70mm f3.5/4.5 IF-ED AF-S ZOOM.....	MINT £125.00
NIKON 18 - 135mm f3.5/5.6 "G" DX ED AF-S.....	MINT+HOOD £129.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR MK II.....	MINT BOXED £475.00
NIKON 24 - 85mm f2.8 f4 A/F D.....	MINT BOXED £365.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
NIKON 28 - 200mm f3.5/5.6 A/F D.....	EXC++ £125.00
NIKON 28 - 200mm f3.5/5.6 "G" A/F IF ASPH ED.....	MINT+HOOD £245.00
NIKON 35 - 70mm f3.5/4.5 A/F LENS.....	EXC++ £49.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 70 - 200mm f2.8 ED AF-S VR II LATEST.....	MINT BOXED £1,499.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VR LATEST.....	MINT BOXED £345.00
NIKON 75 - 300mm f4.5/5.6 A/F ZOOM + TRIPOD COLL.....	MINT





We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.  
We are located in Leamington Spa, in the heart of Warwickshire.  
If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

## Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."  
- Computer Upgrade Magazine



## Canon

**PGi29 Pixma Pro 1**  
Originals:  
Set of 12 **£249.99**  
Colours 36ml each **£21.99**

**PGi72 Pixma Pro 10**  
Originals:  
Set of 10 **£99.99**  
Colours 14ml each **£10.99**

**CLi42 Pixma Pro 100**  
Originals:  
Set of 8 **£83.99**  
Colours 13ml each **£10.99**  
**Compatibles:**  
Set of 8 **£27.99**  
Colours 14ml each **£3.99**

**CLi8 Pixma Pro 9000**  
Originals:  
Set of 8 **£83.99**  
Colours 14ml each **£10.99**  
**Compatibles:**  
Set of 8 **£27.99**  
Colours 14ml each **£3.99**

**PGi9 Pixma Pro 9500**  
Originals:  
Set of 10 **£107.99**  
Colours 14ml each **£10.99**  
**Compatibles:**  
Set of 10 **£44.99**  
Colours 14ml each **£4.99**

**More Canon Inks...**  
Originals:  
PGi520/CLi521 Set of 5 **£49.99**  
PGi520 Black 19ml **£11.99**  
CLi521 Colours 9ml **£10.29**  
PGi525/CLi526 Set of 5 **£49.99**  
PGi525 Black 19ml **£11.99**  
CLi526 Colours 9ml **£10.29**  
PGi550/CLi551 Set of 5 **£43.99**  
PGi550 Black 15ml **£10.99**  
CLi551 Colours 7ml **£8.99**  
PGi550/CLi551XL Set 5 **£59.99**  
PGi550XL Black 22ml **£12.99**  
CLi551XL Colours 11ml **£11.99**  
PG540 Black 8ml **£12.99**  
PG540XL Black 21ml **£19.99**  
CL541 Colour 8ml **£16.99**  
CL541XL Colour 15ml **£19.99**  
PG545XL Black 15ml **£15.49**  
CL546XL Colour 13ml **£16.99**

**Compatibles:**  
PGi5 Black 27ml **£4.99**  
CLi8 Colours 13ml **£3.99**  
PGi5/CLi8 Set of 5 **£19.99**  
PGi520 Black 19ml **£4.99**  
CLi521 Colours 9ml **£3.99**  
PGi520/CLi521 Set of 5 **£19.99**  
PGi525 Black 19ml **£4.99**  
CLi526 Colours 9ml **£3.99**  
PGi525/CLi526 Set of 5 **£19.99**  
PGi550XL Black 25ml **£4.99**  
CLi551XL Colours 12ml **£3.99**  
PGi550/CLi551XL Set 5 **£19.99**  
BCi6 Colours 15ml **£2.99**  
PG40 Black 28ml **£12.99**  
CL41 Colour 24ml **£16.99**  
PG50 Black 28ml **£12.99**  
CL51 Colour 24ml **£14.99**  
PG510 Black 11ml **£13.99**  
CL511 Colour 11ml **£15.99**  
PG512 Black 18ml **£13.99**  
CL513 Colour 15ml **£15.99**  
PG540XL Black 21ml **£13.99**  
CL541XL Colour 15ml **£14.99**  
PG545XL Black 15ml **£11.99**  
PG546XL Black 21ml **£12.99**

## EPSON

**No.16 Fountain Pen Inks**  
Originals:  
No.16 Set of 4 **£28.99**  
No.16 Black 5.4ml **£8.99**  
No.16 Colours 3.1ml each **£6.99**  
No.16XL Set of 4 **£53.99**  
No.16XL Black 12.9ml **£15.99**  
No.16XL Colours 6.5ml each **£12.99**  
**Compatibles:**  
No.16 Set of 4 **£14.99**  
No.16 Black 12ml **£3.99**  
No.16 Colours 12ml each **£3.99**

**No.18 Daisy Inks**  
Originals:  
No.18 Set of 4 **£30.99**  
No.18 Black 5.2ml **£8.99**  
No.18 Colours 3.3ml each **£7.49**  
No.18XL Set of 4 **£54.99**  
No.18XL Black 11.5ml **£16.99**  
No.18XL Colours 6.6ml each **£12.99**  
**Compatibles:**  
No.18 Set of 4 **£14.99**  
No.18 Black 12ml **£3.99**  
No.18 Colours 12ml each **£3.99**

**No.24 Elephant Inks**  
Originals:  
No.24 Set of 6 **£52.99**  
No.24 Colours 4.6ml each **£8.99**  
No.24XL Set of 6 **£87.99**  
No.24XL Colours 8.7ml each **£14.99**  
**Compatibles:**  
No.24 Set of 6 **£22.99**  
No.24 Black 7ml **£3.99**  
No.24 Colours 7ml each **£3.99**

**No.26 Polar Bear Inks**  
Originals:  
No.26 Set of 4 **£35.99**  
No.26 Black 6.2ml **£9.99**  
No.26 Colours 4.5ml each **£8.99**  
No.26XL Set of 4 **£63.99**  
No.26XL Black 12.1ml **£16.99**  
No.26XL Colours 9.7ml each **£15.99**  
**Compatibles:**  
No.26 Set of 4 **£14.99**  
No.26 Black 10ml **£3.99**  
No.26 Colours 7ml each **£3.99**

**T0481-T0486 Seahorse Inks**  
Originals:  
Set of 6 **£89.99**  
Colours 13ml each **£18.99**  
**Compatibles:**  
Set of 6 **£19.99**  
Colours 13ml each **£3.99**

**T0541-T0549 Frog Inks**  
Originals:  
Set of 8 **£112.99**  
Colours 13ml each **£14.99**  
**Compatibles:**  
Set of 8 **£27.99**  
Colours 13ml each **£3.99**

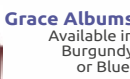
**T0591-T0599 Lily Inks**  
Originals:  
Set of 8 **£102.99**  
Colours 13ml each **£12.99**  
**Compatibles:**  
Set of 8 **£27.99**  
Colours 13ml each **£3.99**

## Albums & Frames

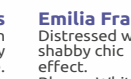
We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



**Travel Albums**  
Over a dozen designs in stock.



**Grace Albums**  
Available in Burgundy or Blue.



**Emilia Frames**  
Distressed wood shabby chic effect. Blue or White.



**Rio Frames**  
Handcrafted solid wood with 30mm wide profile, in four colours.



**Grafton Albums**  
Available in Burgundy or Blue.



**Baby Albums**  
Multiple different designs available.



**Frisco Frames**  
Simple, basic design available in a huge range of sizes & colours.



**Plastic Bevel, Glass Front:**  
Frisco 6x4 seven colours **£1.99**  
Frisco 7x5 seven colours **£2.29**  
Frisco 8x6 seven colours **£2.79**  
Frisco 9x6 seven colours **£3.49**  
Frisco 10x8 seven colours **£3.79**  
Frisco 12x8 seven colours **£4.59**  
Frisco A4 seven colours **£3.99**  
Frisco A3 seven colours **£8.99**



**Wood Bevel, Glass Front:**  
Emilia 6x4 two colours **£4.99**  
Emilia 7x5 two colours **£5.99**  
Emilia 8x6 two colours **£6.99**  
Emilia 10x8 two colours **£7.99**  
Emilia 12x8 two colours **£8.99**  
Rio 6x4 four colours **£5.99**  
Rio 7x5 four colours **£6.99**  
Rio 8x6 four colours **£7.99**  
Rio 10x8 four colours **£8.99**  
Rio 12x8 four colours **£9.99**

**Memo Style Albums:**  
Grace 6x4 100 photos **£5.99**  
Grace 6x4 200 photos **£9.99**  
Grace 6x4 300 photos **£14.99**  
Grace 7x5 100 photos **£7.99**  
Grace 7x5 200 photos **£13.99**  
Grace A4 100 photos **£15.99**  
Grafton 6x4 200 photos **£9.99**  
Grafton 7x5 200 photos **£13.99**  
Baby 6x4 200 photos **£9.99**  
Travel 6x4 200 photos **£8.99**

**Traditional Style Albums:**  
Grace 29x32cm 100 pages **£14.99**  
Grafton 29x32cm 100 pgs **£14.99**  
Baby 29x32cm 100 pages **£12.99**

**Accessories:**  
Photo Corners Pack of 250 **£2.99**  
Photo Stickers Pack of 500 **£1.99**

**More Ink Cartridges...**

## EPSON

**T0711-T0714 Cheetah Inks**  
Originals:  
Set of 4 **£42.99**  
Black 7.4ml **£10.99**  
Colours 5.5ml each **£10.99**  
**Compatibles:**  
Set of 4 **£14.99**  
Black 7.4ml **£4.99**  
Colours 5.5ml each **£3.99**

**T0791-T0796 Owl Inks**  
Originals:  
Set of 6 **£88.99**  
Colours 11.1ml each **£14.99**  
**Compatibles:**  
Set of 6 **£19.99**  
Colours 11.1ml each **£3.99**

**T0801-T0806 Hummingbird Inks**  
Originals:  
Set of 6 **£67.99**  
Colours 7.4ml each **£11.49**  
**Compatibles:**  
Set of 6 **£19.99**  
Colours 7.4ml each **£3.99**

**T0871-T0879 Flamingo Inks**  
Originals:  
Set of 8 **£76.99**  
Colours 11.4ml each **£9.99**  
**Compatibles:**  
Set of 8 **£27.99**  
Colours 11.4ml each **£3.99**

**T0961-T0969 Husky Inks**  
Originals:  
Set of 8 **£78.99**  
Colours 11.4ml each **£9.99**  
**Compatibles:**  
Set of 8 **£27.99**  
Colours 11.4ml each **£3.99**

**T1571-T1579 Turtle Inks**  
Originals:  
Set of 8 **£166.99**  
Colours 25.9ml each **£20.99**

**T7601-T7609 Killer Whale Inks**  
Originals:  
Set of 9 **£187.99**  
Colours 25.9ml each **£20.99**

## hp

**Originals:**  
No.38 Colours 27ml each **£29.99**  
No.62XL Black 12ml **£24.99**  
No.62XL Colour 11.5ml **£28.99**  
No.300 Black 4ml **£12.99**  
No.300 Colour 4ml **£14.99**  
No.301 Black 3ml **£10.99**  
No.301 Colour 3ml **£13.49**  
No.301 Black+Colour 3ml **£19.99**  
No.301XL Black 8ml **£22.99**  
No.301XL Colour 6ml **£22.99**  
No.302XL Black 8ml **£21.99**  
No.302XL Black 8ml **£21.99**  
No.350 Black 4.5ml **£14.99**  
No.351 Colour 3.5ml **£17.99**  
No.363 SET OF 6 **£49.99**  
No.364 Black 6ml **£8.99**  
No.364 PB/C/M/Y 3ml each **£7.99**  
No.364 SET OF 4 **£26.99**  
No.364XL Black 14ml **£15.99**  
No.364XL PB/C/M/Y 6ml each **£15.99**  
No.364XL SET OF 4 **£59.99**  
No.920XL SET OF 4 **£51.99**  
No.932XL SET OF 4 **£50.99**  
No.950XL SET OF 4 **£79.99**

**Compatibles:**  
No.15 Black 46ml **£3.99**  
No.21 Black 10ml **£6.99**  
No.22 Colour 21ml **£11.99**  
No.45 Black 45ml **£6.99**  
No.56 Black 24ml **£6.99**  
No.57 Colour 24ml **£11.99**  
No.62XL Black 12ml **£14.99**  
No.62XL Colour 12ml **£15.99**  
No.78 Colour 36ml **£8.99**  
No.110 Colour 12ml **£9.99**  
No.300XL Black 18ml **£12.99**  
No.300XL Colour 18ml **£13.99**  
No.301XL Black 15ml **£12.99**  
No.301XL Colour 18ml **£13.99**  
No.337 Black 21ml **£9.99**  
No.338 Black 21ml **£10.99**  
No.339 Black 34ml **£11.99**  
No.343 Colour 21ml **£11.99**  
No.344 Colour 21ml **£12.99**  
No.350XL Black 30ml **£13.99**  
No.351XL Colour 20ml **£15.99**  
No.363 SET OF 6 **£3.79**  
No.364 Black 10ml **£3.29**  
No.364 Colours 5ml each **£3.29**  
No.364 SET OF 4 **£12.99**  
No.364XL Black 18ml **£4.99**  
No.364XL Colours 11ml each **£4.29**  
No.920XL SET OF 4 **£16.99**  
No.932XL SET OF 4 **£19.99**  
No.940XL SET OF 4 **£29.99**  
No.950XL SET OF 4 **£29.99**

## Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.



**Photo Glossy 160gsm:**  
6x4 50 sheets **£3.99**  
**Photo Satin 200gsm:**  
6x4 100 sheets **£9.99**  
A4 20 sheets **£6.99**

**Photo Glossy 200gsm:**  
6x4 100 sheets **£9.99**  
A4 20 sheets **£6.99**  
**Premium Pearl 270gsm:**  
6x4 50 sheets **£6.99**  
A4 50 sheets **£16.99**  
**Premium Gloss 270gsm:**  
6x4 50 sheets **£6.99**  
A3 25 sheets **£15.99**  
A3+ 25 sheets **£19.99**

**Smooth Pearl 310gsm:**  
6x4 100 sheets **£17.99**  
7x5 100 sheets **£21.99**  
A4 25 sheets **£16.99**  
A4 100 sheets **£99.99**  
A4 250 sheets **£31.99**  
A3+ 25 sheets **£43.99**  
17" Roll 30 metres **£84.99**  
24" Roll 30 metres **£119.99**

**Smooth Gloss 310gsm:**  
6x4 100 sheets **£17.99**  
7x5 100 sheets **£21.99**  
A4 25 sheets **£16.99**  
A4 100 sheets **£99.99**  
A4 250 sheets **£31.99**  
A3+ 25 sheets **£43.99**  
17" Roll 30 metres **£84.99**  
24" Roll 30 metres **£119.99**

**Smooth Pearl 310gsm:**  
6x4 100 sheets **£17.99**  
7x5 100 sheets **£21.99**  
A4 25 sheets **£16.99**  
A4 100 sheets **£99.99**  
A4 250 sheets **£31.99**  
A3+ 25 sheets **£43.99**  
17" Roll 30 metres **£84.99**  
24" Roll 30 metres **£119.99**

**Heavy Duo Matt 310gsm:**  
A4 50 sheets **£18.99**  
A4+ 50 sheets **£51.99**  
**Gold Fibre Silk 310gsm:**  
A4 50 sheets **£43.99**  
A3+ 50 sheets **£109.99**  
**Gold Mono Silk 270gsm:**  
A4 25 sheets **£18.99**  
A3+ 25 sheets **£49.99**

**Fotospeed**  
**Smooth Pearl 290gsm:**  
6x4 100 sheets **£12.99**  
7x5 100 sheets **£16.99**  
A4 50 sheets **£17.99**  
A3 50 sheets **£34.99**  
A3+ 25 sheets **£25.99**  
Panoramic 25 sheets **£26.99**  
17" Roll 30 metres **£68.99**  
24" Roll 30 metres **£85.99**

**PF Lustre 275gsm:**  
6x4 100 sheets **£12.99**  
7x5 100 sheets **£16.99**  
A4 50 sheets **£17.99**  
A3 50 sheets **£35.99**  
A3+ 50 sheets **£47.99**  
Panoramic 25 sheets **£26.99**  
17" Roll 30 metres **£69.99**  
24" Roll 30 metres **£86.99**

**PF Gloss 270gsm:**  
A4 50 sheets **£17.99**  
A3 50 sheets **£35.99**  
A3+ 50 sheets **£47.99**  
Panoramic 25 sheets **£26.99**  
17" Roll 30 metres **£69.99**  
24" Roll 30 metres **£86.99**

**PF Matt 270gsm:**  
A4 50 sheets **£17.99**  
A3 50 sheets **£35.99**  
A3+ 50 sheets **£47.99**  
Panoramic 25 sheets **£26.99**  
17" Roll 30 metres **£69.99**  
24" Roll 30 metres **£86.99**

**PF Gloss 270gsm:**  
A4 50 sheets **£17.99**  
A3 50 sheets **£35.99**  
A3+ 50 sheets **£47.99**  
Panoramic 25 sheets **£26.99**  
17" Roll 30 metres **£69.99**  
24" Roll 30 metres **£86.99**

**PF Gloss 270gsm:**  
A4 50 sheets **£17.99**  
A3 50 sheets **£35.99**  
A3+ 50 sheets **£47.99**  
Panoramic 25 sheets **£26.99**  
17" Roll 30 metres **£69.99**  
24" Roll 30 metres **£86.99**

**PF Gloss 270gsm:**  
A4 50 sheets **£17.99**  
A3 50 sheets **£35.99**  
A3+ 50 sheets **£47.99**  
Panoramic 25 sheets **£26.99**  
17" Roll 30 metres **£69.99**  
24" Roll 30 metres **£86.99**

**PF Gloss 270gsm:**  
A4 50 sheets **£17.99**  
A3 50 sheets **£35.99**  
A3+ 50 sheets **£47.99**  
Panoramic 25 sheets **£26.99**  
17" Roll 30 metres **£69.99**  
24" Roll 30 metres **£86.99**

**PP-201 Plus Glossy II 275gsm:**  
6x4 50 sheets **£9.99**  
7x5 20 sheets **£11.99**  
A4 20 sheets **£11.99**  
A3 20 sheets **£27.99**  
A3+ 20 sheets **£36.99**

**PT-101 Pro Platinum 300gsm:**  
6x4 20 sheets **£8.99**  
A4 20 sheets **£17.99**  
A3 20 sheets **£40.99**  
A3+ 10 sheets **£26.99**

**SG-201 Semi-Gloss 260gsm:**  
6x4 50 sheets **£10.99**  
A4 20 sheets **£11.99**  
A3 20 sheets **£27.99**  
A3+ 20 sheets **£44.99**

**LU-101 Pro Lustre 260gsm:**  
A4 20 sheets **£15.99**  
A3 20 sheets **£33.99**  
A3+ 20 sheets **£51.99**



**Smooth Pearl 280gsm:**  
6x4 100 sheets **£12.99**  
7x5 100 sheets **£18.99**  
A4 50 sheets **£18.99**  
A3 50 sheets **£35.99**  
A3+ 25 sheets **£28.99**  
17" Roll 30 metres **£64.99**  
24" Roll 30 metres **£89.99**

**Ultra Pearl 295gsm:**  
6x4 100 sheets **£14.99**  
7x5 100 sheets **£20.99**  
A4 25 sheets **£12.99**  
A3 25 sheets **£22.99**  
A3+ 25 sheets **£30.99**  
13" Roll 10 metres **£21.99**  
17" Roll 30 metres **£68.99**  
24" Roll 30 metres **£92.99**

**Titanium Lustre 280gsm:**  
A4 25 sheets **£22.99**  
A3 25 sheets **£44.99**  
A3+ 25 sheets **£62.99**

**Oyster 271gsm:**  
6x4 100 sheets **£12.99**  
7x5 100 sheets **£18.99**  
A4 50 sheets **£18.99**  
A3 50 sheets **£22.99**  
A3+ 25 sheets **£28.99**  
13" Roll 10 metres **£26.99**  
17" Roll 30 metres **£64.99**  
24" Roll 30 metres **£89.99**

**Gloss 271gsm:**  
6x4 100 sheets <







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- 12.0 fps
- 4K Video

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D5 Body £5099



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- 1080p movie mode
- Full Frame CMOS Sensor

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- 10.0 fps
- 1080p movie mode

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D500 + 16-80mm £2479



**Nikon D810**

- 36.3 megapixels
- 5.0 fps
- Full Frame CMOS Sensor

**D810 Body £2399**

D810 Body £2399



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## Explore new frontiers

### Panasonic


#### The Panasonic Lumix DMC-GH5

Capable of 6K photo and 4K recording, the Panasonic Lumix DMC-GH5 Digital Camera is a new upgrade to the popular GH4, offering exceptional performance for professional photographers and videographers alike. Built around a new 20.3-megapixel sensor and Venus Engine image processor, the flagship GH5 is capable of 6K photos and 4K video recording 60p/50p footage and 4:2:2 10-bit 4K video to UHS-II compatible dual SD card slots. Like its predecessor, the GH5 is fully weather-sealed and offers 12 fps (AFS) / 9 fps (AFC) high-speed burst shooting.



**From £1699**

### SONY



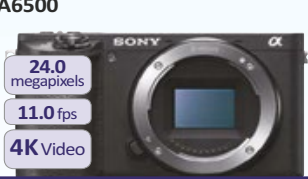
**A7R II Black**

- 42.4 megapixels
- 5.0 fps
- 4K Video

**A7R II Body £2499**

A7R II Body £2499  
A7S II Body £2499  
A7R Body £999  
A7 II Body £1249  
A7s Body £1699

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**A6500**

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- 11.0 fps
- 4K Video

**A6500 Body £1399**

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**A99 II**

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- 4K Video

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- 16 megapixels
- 8.0 fps
- 4K Video

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**GX800**

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- 4K Video

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- 60 fps
- 1080p movie mode

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**E-M10 II**

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- 1080p movie mode

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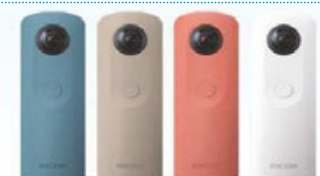


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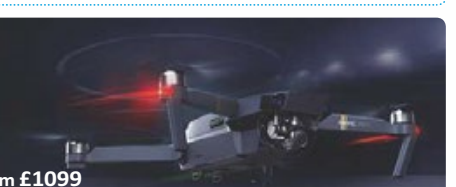
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AF-G 10.5mm f/2.8G ED DX	<b>£585.00</b>	AF-S 400mm f/2.8 FL ED VR	<b>£8,797.97</b>
AF-D 14mm f/2.8D	<b>£1,369.00</b>	AF-S 500mm f/4E FL VR	<b>£7,999.00</b>
AF-D 16mm f/2.8D Fisheye	<b>£665.00</b>	AF-S 600mm f/4E FL VR	<b>£9,999.00</b>
AF-S 20mm f/1.8G ED	<b>£649.00</b>	AF-S 800mm f/5.6E FL VR	<b>£14,999.00</b>
AF-D 20mm f/2.8	<b>£529.00</b>	AF-S 10-24mm f/3.5-4.5G	<b>£729.00</b>
AF-D 24mm f/2.8D	<b>£629.00</b>	AF-S 14-24mm f/2.8G ED	<b>£1,599.00</b>
AF-S Nikkor 24mm f/1.4G	<b>£1,789.00</b>	AF-S 16-80mm f/2.8-4E VR	<b>£859.00</b>
AF-D 28mm f/2.8	<b>£289.00</b>	AF-S 16-85mm f/3.5-5.6G	<b>£497.97</b>
35mm f/2 AF Nikkor D	<b>£279.00</b>	AF-S 17-35mm f/2.8 IF ED	<b>£1,549.00</b>
AF-S 35mm f/1.8G ED	<b>£449.00</b>	AF-S 17-55mm f/2.8G DX	<b>£1,315.00</b>
AF-S 35mm f1.8G DX	<b>£179.00</b>	AF-S 18-35mm f/3.5-4.5G	<b>£619.00</b>
AF-S 40mm f/2.8G ED	<b>£239.00</b>	AF-S 18-105mm VR	<b>£219.00</b>
AF 50mm f/1.4D	<b>£259.00</b>	AF-S 18-140mm ED VR DX	<b>£429.00</b>
AF-S 50mm f/1.4G	<b>£379.00</b>	AF-S 18-200mm ED VR II	<b>£534.00</b>
AF-D 50mm f/1.8	<b>£119.00</b>	AF-S 18-300mm f/3.5-6.3 VR	<b>£629.00</b>
AF-S 50mm f/1.8G	<b>£189.00</b>	AF-S 24-85mm VR	<b>£439.00</b>
AF-D 60mm f/2.8 Micro	<b>£409.00</b>	AF-S 28-300mm ED VR	<b>£799.00</b>
AF-S 60mm f/2.8G Micro ED	<b>£499.00</b>	AF-S 55-200mm f/4-5.6 VR II	<b>£239.00</b>
AF-S 85mm f/3.5G DX	<b>£429.00</b>	AF-S 70-200mm f/2.8 VR II	<b>£1,998.00</b>
AF-S 85mm f/1.8G	<b>£439.00</b>	AF-S 70-300mm IF ED VR	<b>£499.00</b>
AF-S 105mm f/2.8G VR	<b>£749.00</b>	AF-S 200-400mm VR II	<b>£5,899.00</b>
AF-D 135mm f/2.0D	<b>£1,149.00</b>		
AF-D 180mm f/2.8 IF ED	<b>£759.00</b>		
AF-D 200mm f/4D IF ED	<b>£1,269.00</b>		
AF-S 200mm f/2G ED VR II	<b>£4,969.00</b>		
AF-S 300mm f/2.8G ED VR II	<b>£4,699.00</b>		
AF-S 300mm f/4 D IF-ED	<b>£1,099.00</b>		
AF-S 300mm f/4E PF VR	<b>£1,489.00</b>		

**UP TO £130 CASHBACK**  
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**PROFESSIONAL**  
Dealer

## CANON LENSES

See the range of Canon lenses at [parkcameras.com](http://parkcameras.com). Alternatively, call us on **01444 23 70 60**

### Canon DSLR lenses

10-18mm f/4.5-5.6 IS STM	<b>£213.00</b>	18-200mm f/3.5-5.6 IS	<b>£469.00</b>
10-22mm f/3.5-4.5 USM	<b>£499.00</b>	24-70mm f/4L IS USM	<b>£799.00</b>
15-85mm f/3.5-5.6 IS USM	<b>£649.00</b>	55-250mm f/4-5.6 IS STM	<b>£269.00</b>
16-35mm f/4L IS USM	<b>£899.00</b>	70-200mm f/4L IS USM	<b>£1,149.00</b>
18-135mm f/3.5-5.6 IS USM	<b>£429.00</b>	70-300mm f/4-5.6 IS II USM	<b>£449.00</b>

### Canon Mirrorless lenses

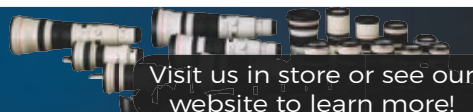
22mm f/2 STM	<b>£199.00</b>	18-150mm f/3.5-6.3 IS STM	<b>£399.00</b>
11-22mm f/4-5.6 IS STM	<b>£319.00</b>	55-200mm f/4.5-6.3 IS STM £40	<b>£269.00</b>

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## 24 months 0% finance\*

on all Canon L-series lenses

\*Minimum 10% deposit



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Delivering incredible 18 MP 6K Photo stills, recording 60p 4K Video - and silent & unobtrusive quick focus make this an outstanding camera for photographers and videographers.

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Introducing the ultimate high-end mirrorless camera: a compact and lightweight body which overturns common perceptions of medium format digital cameras.

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f/2.8-4.0 ASPH. **NEW!**



Expected Late May 2017  
**£1,049.00**

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LEICA 12mm f/1.4	<b>£1,199.00</b>
14mm f/2.5 Mk II	<b>£299.00</b>
30mm f/2.8 ASPH	<b>£269.00</b>
42.5mm f/1.7 ASPH	<b>£299.00</b>
7-14mm f/4.0	<b>£729.00</b>
35-100mm f/2.8 O.I.S	<b>£799.00</b>
45-175mm f/4.0-5.6	<b>£349.00</b>
LEICA 100-400mm	<b>£1,349.00</b>

For even more Panasonic lenses, see in store or online.

### Fujifilm X-PRO2



Body only Graphite  
**£1,349.00** **£2,149.00**

Extra £200 bonus when you trade in your old camera!

### Fujifilm X-T2



Body only Graphite  
**£1,399.00** **£1,649.00**

Extra £200 bonus when you trade in your old camera!

XF 14mm f/2.8	<b>£689.00</b>
XF 16mm f/1.4 R WR	<b>£769.00</b>
XF 27mm f/2.8	<b>£329.00</b>
XF 35mm f/2 R WR	<b>£349.00</b>
XF 56mm f/1.2	<b>£769.00</b>
XF 10-24mm F4 OIS	<b>£769.00</b>
XC 16-50mm O.I.S	<b>£199.97</b>
XF 18-135mm WR	<b>£619.00</b>
XC 50-230mm O.I.S	<b>£299.00</b>
XF 50-140mm O.I.S	<b>£1,329.00</b>
XF 100-400mm O.I.S	<b>£1,442.00</b>

### Tamron SP 24-70mm



In stock! Available in Canon, Nikon or Sony fit  
**£749.00\***

\*Price after £50 cashback from Tamron. Ends 30.06.17

### Tamron 16-300mm



In stock! Available in Canon, Nikon or Sony fit  
**£399.00\***

\*Price after £30 cashback from Tamron. Ends 30.06.17

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A micro four-thirds camera with almighty ability - this will be known for its performance in the high speed action field of photography.

**SAVE £100 on Olympus PRO lenses & HLD-9 grip** when bought with the Olympus E-M1 Mark II

In stock from **£1,849.00**



<b>Fuji X Lenses</b>	
10-24mm F4 XF .....	E++ £579
14mm F2.8 XF.....	E++ / Mint- £539 - £549
16-55mm F2.8 WR XF .....	Mint- £749
18-55mm F2.8-4 XF.....	E++ £349
23mm F1.4 XF R.....	E++ / Mint- £599
23mm F2 XF - Black.....	Mint- £299
27mm F2.8 XF.....	Mint- £239
55-200mm F3.5-4.8 OIS XF.....	E++ £429
56mm F1.2 R APD XF .....	Mint- £849
1.4X Teleconverter TC XF WR .....	Mint- £259
100mm F2.8 ED UMC Macro Samyang .....	Mint- £279

<b>Micro 4/3rds Lenses</b>	
<b>Panasonic</b> 7-14mm F4 G VarioE++ / Mint- £549 - £579	
12-35mm F2.8 G X Vario OIS HD.....	E++ £539
14-42mm F3.5-5.6 Asph OIS.....	E++ £75 - £129
14-45mm F3.5-5.6 ASPH G Vario E+ / E++ £119 - £129	
20mm F1.7 Asph II.....	Mint- £179
35-100mm F2.8 GX OIS Vario .....	E++ £629 - £649
35-100mm F4-5.6 OIS Asph G.....	Mint- £159
42.5mm F1.7 ASPH - Black .....	Mint- £239
45-150mm F4-5.6 Asph OIS.....	E++ £119
45-200mm F4-5.6 Lumix G Vario E+ / E++ £139 - £159	
45mm F2.8 DG Asph Macro .....	E+ £349
<b>Olympus</b> 9mm F8 Fisheye Body Cap.....	E++ £55
12-50mm F3.5-6.3 M Zuiko .....	Mint £149
12mm F2 ED M.Zuiko.....	E++ / Mint- £439 - £449
14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint- £149
17mm f1.8 M.Zuiko Black.....	E++ £289
21mm F1.4 ED AS UMC CSC.....	Mint- £199
25mm F1.4 DG Summilux.....	E++ / Mint- £299
40-150mm F4-5.6 R ED M.Zuiko.....	E++ £89
75mm F1.8 ED Black M.Zuiko.....	E++ £529
75mm F1.8 ED Silver M.Zuiko.....	Mint- £549
<b>Samyang</b> 16mm T2.2 VFD.....	Mint- £289
50mm F1.2 AS UMC CS .....	Mint- £229

<b>Sony E-Mount Lenses</b>	
<b>Sony</b> 24-70mm F4 FE ZA OSS.....	E+ £589
28-70mm F3.5-5.6 FE OSS.....	E++ / Mint- £279 - £299
30mm F2.8 DN - A Sigma.....	Mint- £99
50mmmm F1.8 OSS .....	Mint- £189
70-200mm f4 G OSS FE.....	E++ £959
<b>Samyang</b> 12mm F2.0 NCS CS FE.....	Mint- £249
12mm F2.8 Fisheye FE .....	E++ £249
50mm F1.2 AS UMC CS .....	Mint- £229

<b>Canon EOS Lenses</b>	
8mm F3.5 Aspherical IF MC Samyang.....	E++ £169
10-17mm F3.5-4.5 DX Fisheye Tokina .....	E++ £299
10-18mm F4.5-5.6 EFS IS STM .....	Unused £179
10-24mm F3.5-4.5 Di II LD Asph Tamron .....	Mint- £259
11-16mm F2.8 DX ATX Tokina .....	Mint- £279 - £299
11-24mm F4 L USM .....	E++ £2,349
14mm F2.8 L USM II.....	E+ / Mint- £899 - £989
15-85mm F3.5-5.6 IS USM.....	E+ / E++ £379
15mm F2.8 EF Fisheye .....	E++ £449
16-28mm F2.8 ATX FX Tokina .....	E++ £439
16-35mm F2.8 L USM MKII .....	E++ £1,049
17-50mm F2.8 XR Di II VC Asph Tamron .....	Mint- £199
17-55mm F2.8 EFS IS USM .....	E+ £299
17-85mm F4-5.6 IS USM.....	E+ £129
18-135mm F3.5-5.6 IS.....	E++ / Mint £199 - £239
18-55mm F3.5-5.6 EFS IS.....	E++ £69
18-55mm f3.5-5.6 EFS IS II .....	E++ £79
18-55mm F3.5-5.6 IS STM.....	E++ £79
18mm F3.5 ZE Zeiss.....	E++ £699
20-35mm F3.5-4.5 USM.....	As Seen £79
21mm F2.8 ZE Zeiss.....	E++ £899 - £989
24-70mm F2.8 L USM .....	E+ / E++ £499 - £599
24-70mm f2.8 L USM II .....	Mint- £1,449
24-70mm F4 L IS USM .....	E++ £649
24-85mm F3.5-4.5 USM.....	E++ £149
24mm F1.4 L USM MKII.....	E++ / Mint- £1,099 - £1,149
24mm F2.8 EF.....	E+ £149
24mm F3.5 L TSE.....	E+ / E++ £599 - £649
25mm F2 ZE Zeiss.....	E++ £949
28-300mm F3.5-6.3 Di VC PZD Tamron .....	Mint- £429
28-80mm F2.8-4 L USM.....	E+ £349
28-90mm F4-5.6 USM II.....	E+ £39
28mm f2.8 EF.....	E++ £109
40mm F2 Ultrn SLII Voigtlander .....	Mint- £299
50mm F1.4 ZE Zeiss.....	E++ £429
50mm F1.8 EF II .....	E++ £59

50mm F1.8 STM.....	E++ £79
55-250mm F4-5.6 EFS IS.....	E++ £99
55-250mm F4-5.6 EFS IS II .....	E++ £109
60mm F2.8 EFS Macro .....	E++ £249 - £279
70-300mm F4-5.6 Di Tamron .....	E++ £59
70-300mm f4-5.6 IS USM .....	E+ / E++ £199
70-300mm F4-5.6 L IS USM.....	E++ £789
75-300mm F4-5.6 EF III .....	Mint- £99
80-200mm F4.5-5.6 EF II .....	E+ £39 - £45
85mm F1.2 L USM.....	E++ £749
85mm F1.2 L USM MkII .....	Mint- £1,149
85mm F1.4 ZE Zeiss.....	E++ £649
85mm F1.8 USM.....	E+ £219
90mm F2.8 SP AF Macro Tamron E+ / E++ £159 - £179	
90mm f2.8 TSE Shift.....	E++ £789
100-400mm F4.5-5.6 L IS USM.....	E++ £599 - £629
100mm F2 Makro Milvus ZE Zeiss .....	Mint- £1,049
100mm F2.8 USM Macro.....	E+ / E++ £249 - £299
135mm F2 L USM.....	E++ £539
EF 200-400mm f4 L IS USM with Internal 1.4x Extender Lens .....	E++ / Mint- £9,499
300mm F2.8 ATX SD Tokina.....	E+ £599
300mm F2.8 L IS USM.....	Exc / E++ £1,789 - £2,589
300mm F4 L IS USM.....	E+ / E++ £649 - £689
300mm F4 L USM.....	Exc £389
400mm F4 DO IS II USM .....	Mint- £5,949
400mm F4 DO IS USM.....	E+ £2,399
400mm F5.6 L USM.....	E++ / Mint- £729 - £749

<b>Canon EOS Teleconverters</b>	
1.4x EF Extender.....	E++ £129
2x EF Extender.....	As Seen / E++ £79 - £149
2x EF II Extender.....	E++ £159 - £169
2x EF MkII Extender .....	E+ £129
<b>Teleplus</b> 2x MC7 Converter .....	Unused £49
1.4x Apo EX DG Converter.....	Mint £129
1.4x MC4 DGX - Canon .....	E++ £45
1.5x Converter.....	Mint- £39
1.5x Converter.....	Unused £45
1.5x DG Converter .....	E++ £45

<b>Sigma Canon EOS Fit</b>	
10-20mm F4-5.6 DC HSM.....	E++ £259
12-24mm F4.5-5.6 EX DG HSM MKII .....	E++ £389
17-50mm F2.8 DC OS HSM .....	E++ £269
18-250mm F3.5-6.3 DC OS.....	E++ £199
18-35mm F3.5-4.5 AF.....	Unused £79
24-70mm F2.8 EX DG.....	E++ £159
28-70mm F2.8 EX DG.....	As Seen £59
30mm F1.4 EX DC HSM A.....	E++ £279
35mm F1.4 DG HSM A.....	E++ £549
50-500mm F4-6.3 Apo DG HSM .....	E++ £399
70-300mm F4-5.6 DG .....	E++ £49
105mm F2.8 EX DG Macro.....	E++ £179
150-500mm F5-6.3 APO DG OS HSM .....	E++ £449
170-500mm F5-6.3 Apo.....	E+ £199
150mm F2.8 EX DG Macro HSM .....	E++ £299
180mm F3.5 EX Macro APO .....	E++ £349
180mm F5.6 Apo Macro .....	Exc £99
300mm F2.8 Apo DG HSM .....	E++ £1,289 - £1,499
500mm F4.5 Apo EX HSM.....	E+ £1,689
400mm F5.6 AF.....	E+ £79
USB Dock VD-01E0 - Canon.....	Mint £29

<b>Digital Mirrorless</b>	
<b>Fuji</b> X-T1 Graphite Body Only.....	Mint- £549
X-T1 Body Only.....	E++ / Mint- £499 - £529
X-Pro1 Body .....	E+ £259
X-E1 Black Body Only .....	E++ £169
X-T10 Black Body Only .....	E+ / Mint- £339 - £359
X-T10 Silver Body Only .....	E++ / Mint- £339
Finepix X10 Black.....	E+ £159
Finepix X100 Silver .....	E+ / E++ £279 - £299

<b>Nikon</b> J4 Black + 10-30mm VR.....	E++ £159
V1 White + 10-30mm .....	E++ £129

<b>Olympus</b> E-M1 Black Body + HLD-7 Grip .....	E++ £499
E-M5 Black Body + RRS Grip .....	E++ £279
E-M5 Black Body Only .....	E+ £229 - £239
E-P1 + 14-42mm .....	As Seen £79
E-P1 Body Only.....	E+ £49
E-P2 Black Body Only .....	E+ £69
E-PL2 Body Only.....	E++ £69

<b>Panasonic</b> GH4 Body Only.....	E+ £659
GH-3 Body + Grip .....	E+ / E++ £429 - £459
GX80 Body Only.....	Mint- £349
GX7 Body Only.....	As Seen / E++ £249
GX800 Silver + 12-32mm.....	E++ £339
G7 Body Only.....	E+ £299
G5 Body Only.....	E+ £89
G1 Body Only.....	As Seen / E+ £49 - £59
GF-5 Body Only.....	E+ / E++ £79
GF-3 + 14-42mm.....	E++ £149
GF-3 Black Body.....	E+ £89
GF-1 Body Only.....	E+ £59

<b>Sony</b> A7R II Body Only .....	E+ / E++ £2,199 - £2,249
A7 II Body Only .....	E++ £989
NEX 7 Body Only.....	As Seen £199
NEX-C3 Body Only .....	E++ £89

<b>Digital SLR Cameras</b>	
<b>Canon</b> EOS 1D MkII Body Only..As Seen / E+ £199 - £299	
EOS 1D MKIV Body Only.....	As Seen / E+ £649 - £999
EOS 1DS MkII Body Only.....	E+ £449
EOS 20D Body Only .....	Exc £69
EOS 300D + 18-55mm.....	Exc / E+ £79 - £99
EOS 300D + BG-E1 Grip .....	As Seen £49
EOS 300D Body Only .....	As Seen £39
EOS 30D Body Only .....	E+ £89
EOS 350D + 18-55mm.....	E+ £99
EOS 40D Body Only .....	E+ / E++ £119 - £129
EOS 450D Body Only .....	E++ £79
EOS 550D Body Only .....	E++ £169
EOS 5D MkII Body + BG-E6 Grip .....	E+ £689 - £789
EOS 5D MKIII Body Only.....	E+ / Mint- £1,549 - £1,649
EOS 5DS Body Only .....	Mint- £2,279
EOS 600D Body Only .....	E+ £199
EOS 60D Body Only .....	Mint- £349
EOS 6D Body Only .....	E+ £869
EOS 70D Body Only.....	E++ / Mint- £579 - £599
EOS 77D Body Only .....	Mint £649
EOS M3 + 18-55mm + DC1 Finder.....	Mint- £399

<b>Nikon</b> D100 + MB-D100 Grip .....	As Seen £79
D200 Body Only.....	Exc / E++ £129 - £179
D2X Body Only.....	As Seen / E+ £249 - £299
D300 Body Only.....	E+ £239
D3000 Body Only.....	E++ £95
D300S + MB-D10 Grip.....	E++ £319
D300S Body Only.....	E+ £279
D3400 Body Only - Black.....	Mint- £249
D4 Body Only.....	Exc / E++ £1,889 - £2,389
D4S Body Only.....	E++ / Mint- £3,099 - £3,439
D5300 Body Only.....	E++ £339 - £349
D5500 Body Only.....	Mint- £459
D60 Body Only.....	E+ £89
D610 Body Only.....	Mint- £979
D70 Body Only.....	E+ £79
D7000 Body Only.....	Mint- £389
D7100 Body Only.....	Mint- £499
D750 Body Only.....	Mint- £1,349
D80 Body + MB-D80 Grip.....	E+ £129
D80 Body Only.....	E+ £119
D90 Body Only.....	E+ £159
MB-D10 Grip .....	E+ £89

<b>Sigma</b> SD14 + 30mm F1.4 .....	E++ £299
SD10 + 18-50mm + EF500 Super.....	E++ £129
SD10 + EF500 DG ST + Grip.....	E++ £259

<b>Hasselblad H</b>	
H5D Complete (50MP) .....	E++ £9,489
H4D Complete (60MP) .....	E++ £10,995
H4D + Prism (50MP).....	E++ £5,849 - £6,499
H3DII Complete (39MP).....	E++ £3,900
H2 Body + Prism + Mag .....	E++ £1,250
H2 Body + P20 Back.....	E+ £1,499
H2 Body + Finder + 80mm F2.8 .....	E++ £1,749
H1 Body Only.....	E+ / E++ £599
28mm F4 HCD .....	E++ / Mint- £1,989 - £2,450
35-90mm F4-5.6 HC .....	E++ / Mint- £3,549 - £3,550
35mm F3.5 HC .....	E+ £1,099
50-110mm F3.5-4.5 HC .....	E+ £1,099 - £1,299
50mm F3.5 HC .....	E+ £1,199
120mm F4 HC Macro.....	Exc / E++ £899 - £1,489
150mm F3.2 HC .....	E+ £939 - £949
300mm F4.5 HC .....	E++ £1,950

1.5x HTS Tilt/Shift Converter.....	Mint- £2,445
1.7x H Converter.....	E++ £549

<b>Leica M Series</b>	
M + 35mm F1.4 Asph 60th Edition Set .....	Mint- £8,499
M Monochrom Black Body Only .....	
.....	E+ / Mint £2,749 - £3,389
M-E Anthracite Body Only .....	E++ £2,279
M9 Steel Grey Body Only .....	E++ £2,199
M (240) Black Body Only.....	E+ / E++ £2,899 - £3,099
M (240) Chrome Body Only .....	E++ £2,989
M7 0.58x Black Body Only.....	E+ £1,299
M7 0.72x Black Body + M Motordrive.....	E+ £1,499
M7 0.72x Black Body Only ....	E+ / E++ £1,299 - £1,499
M7 0.72x Chrome Body Only .....	E+ £1,299
M3 Chrome Body Only .....	E+ £499
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17-70mm F2.8-4 DC OS Macro Sigma.....	E+ £199
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18-125mm F3.5-5.6 DC Sigma.....	E+ £79
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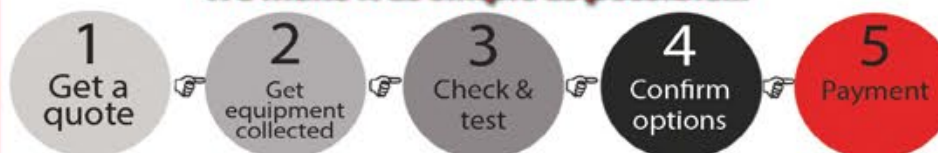
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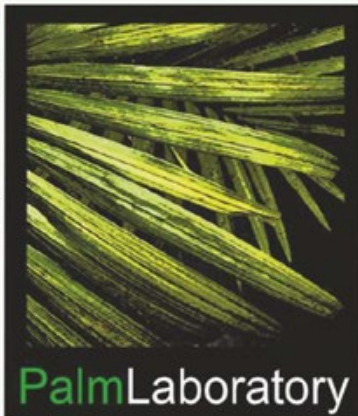


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# Final Analysis

**Roger Hicks considers...**

'Lhakyi', c.2012, by David Zimmerman

Tibet is about 2,500 miles from east to west and 1,500 miles from north to south. It is extremely sparsely populated. Since about 1950, it has been occupied (and heavily colonised) by China. Refugees still leave the country constantly.

David Zimmerman's book *One Voice* (Kehrer Verlag) consists of large-format pictures of the Tibetan diaspora. They are perfectly conventional portraits: beautifully executed, but not necessarily remarkable other than for their subject matter. I chose this one because it doesn't immediately feed our orientalist preconceptions of maroon-robed monks, rosaries and chuba-clad women. Rather, we see Everyman, poorly shaven, wearing generic, slightly scruffy western clothes and a huge pair of glasses. He reminds us that refugees are ourselves, kicked in the stomach by fate and then sent out into a largely uncaring world; though India has been extremely generous to refugees from its neighbour to the north, despite unrelenting pressure from China.

Although I say 'perfectly conventional', think how else Zimmerman could have taken the picture. Like most portraits in the book, the background is black, though a few are dark grey: neutral to the point of alienation. His subjects have lost their country: no context, no comforting and familiar surroundings. Nor do they wear their Sunday best, or, more accurately, their Losar clothes: Losar, the Tibetan new year, is the time for new apparel. Zimmerman could have paid for new clothes, or for a visit to the barber for a shave. But look at Lhakyi's eyes, proverbially the windows of the soul.

## The art of portrayal

If people pay us to have their portraits taken, we owe it to them to make them look as good as possible; or at least, to present them in a way their families and friends will admire. When we select our subjects, though, what do we owe them? Arguably, exactly the same debt. But arguably, too, a debt to their culture; in this case, to a life Tibetans can no longer always lead.


Who are we, after all? If someone photographs me as a balding old man, fatter than is entirely healthy, wearing



© DAVID ZIMMERMAN

**'His subjects have lost their country: no context, no comforting surroundings'**

workmen's dungarees, they portray one aspect of me. I could smarten myself up. Maybe Lhakyi could do the same. But what if Zimmerman chose him precisely because of how he looked, how he was

dressed, the first time they met? What if someone refused to photograph me except in the dungarees I wear for chopping wood? Or refused to photograph the late Lawrence Durrell, author of the immortal *Alexandria Quartet*, except in the French workman's blues he habitually wore at home in the last years of his life? What is a realistic portrait? What would a great portraitist see in my eyes? Or yours? 

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Nancy Baron





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